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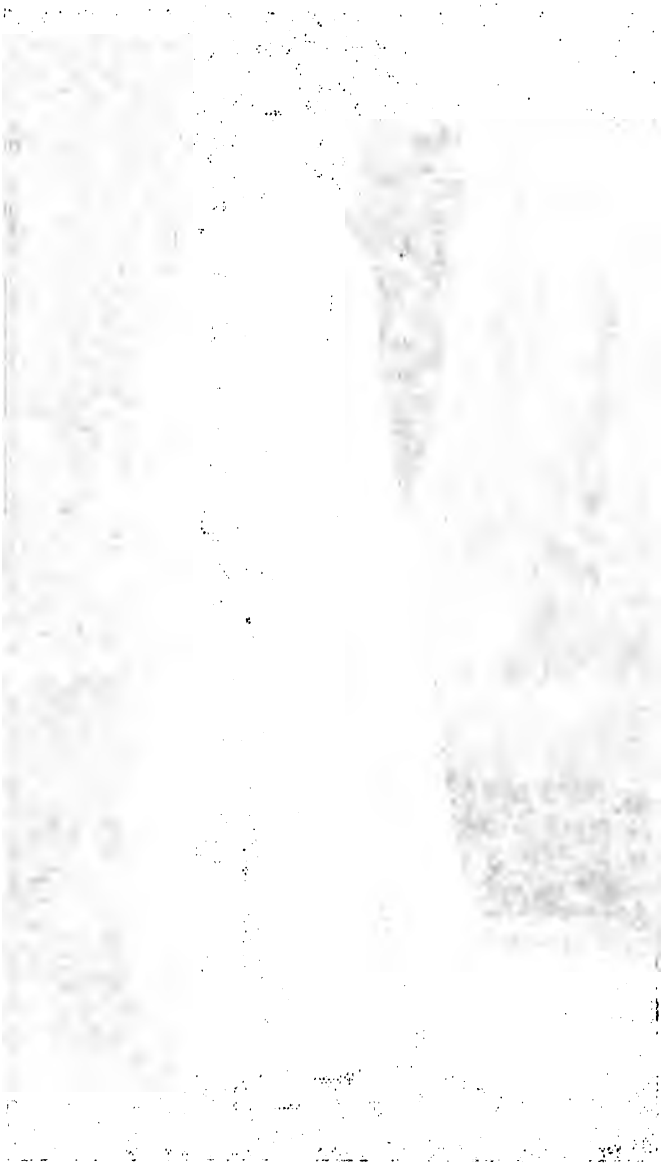

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THOMAS

Psycho-Physical Culture

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Know ye not that ye are the Temple of God and that the Spirit of God dwelleth in you?.

If any man defile the Temple of God him shall God destroy; for the Temple of God is holy, which Temple ye are.

1. CORINTHIANS iii., 16, 17.

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DEDICATION.

To parents, especially to mothers, to whom is intrusted the laying of the foundation of these wonderful temples;

To teachers, on whom such great responsibility rests for assistance and direction in the continuation of the building of the temple;

To the members of the W. C. T. U., who are bravely working for the abolishment of the great evil which more than anything else defiles, defaces and deforms the temple;

To young women and young men to whom is commited the completion of the building of the temple, either for the soul's best growth and advancement or for its debasement and degradation,—

We dedicate this book.

JULIA AND ANNIE THOMAS.

CONTENTS.

	PAGE.
Accent	146
Address Exercises and Poses	40, 46, 48
Address Exercises, Table of	42
Arms, Positions of	155
Articulation, Errors in	137
Articulation, Exercises in	139
Chopping Movement	112, 114
Circular Exercise	68
Clothing	244
Cobweb Movement	74, 76
Corner, Seeking a	116
Court Address	50
Crank, Turning	108
Cross-cut Sawing	98, 100
Dog Trot	60
Ears, The	240
Elocution, Definitions of	127
Elocution, Table of	126
Emphasis	159
Equilibrium or Poise Movements	44, 46
Expression	147
Eyes, Care of the	239
Facial Expression	153
Falling Exercises	54

PAGE.

Feet, The, ... 155
Feet, Care of the 243
First Skipping Exercise 44
Food and Drink 247
Force 192
Framing Movement 116, 118
Gesture, Classification of 150
Gesture, Definition of 151
Gesture and Expression, Exercises in 156
Grand Salaam 54
Guttural Tone 206
Hair, Care of the 236
Hands, The 154
Hands, Care of the 242
Harmonious Action, Classification of 66
Head, The 153
Hipity-Hop 64
Inflection 168
Inflection, Exercises in 171
Joint Movements 30
Joint Movements, Recapitulation of 37
Joint Movements, Table of 28
Kneeling Exercise 52
Leaping 62
Modulation 187
Monotone 178
Mowing, Walking Movement 110
Nasal Toilet, The 240
Oral Elements 129
Orotund Tone 209
Pause 214
Pause, Exercises in 217

PAGE.

Pectoral Tone 205
Personal Beauty 228
Personation 220
Physical Perfection 228
Psycho-Physical Culture 23
Psycho-Physical Harmonious Action 67
Psycho-Physical Pose 30
Quality 203
Relation of Elocution to a Complete American Education 120
Repose 36
Requirements of the Present, The 1
Rocking 70
Running and Skipping Exercise 60
Sailor Leap, Pulling the Rope Movement . . . 94, 96
Sailor Leap, Throwing the Rope Movement . . 90, 92
Selections for Correcting Mispronunciations . . 142
Skipping Exercise 46
Slur 181
Sowing, Walking Exercise Movement . . . 104, 106
Spinning 84
Subtonics and Atonics, Difficult Combinations of . . 133
Suspensive Quantity 216
Swimming Movement 86, 88
Swinging 72
Syllabication 146
Teeth and Breath 241
Temple, Care of the 235
Thomas Psycho-Physical Culture, Classification of . 27
Throwing 102
Time 197
Tremulous Tone 211
Tug of War—Testing Strength 116

PAGE.

Walking-Beam 78
Walking, Directions for 56
Walks for Exercise 58
Windmill Movement 80, 82
Words Often Mispronounced 135

CLASS TALKS.

Requirements of the Present, The 1
Psycho-Physical Pose and Joint Movements . . 30
Relation of Elocution to a Complete American Education 120
Physical Perfection—Personal Beauty 228
Care of the Temple, The 235
Psycho-Physical Culture 23

ILLUSTRATIONS

Fig. 1.—Psycho-Physical Pose (Right Position) . . 29
Fig. 2.—Psycho-Physical Pose (Wrong Position) . . 31
Fig. 3.—Address Exercises—*First Series* . . . 40
Fig. 4.—Equilibrium Poise Movement—*First Series* . 45
Fig. 5.—Address Exercise—*Third Series* (Forward Movement) 47
Fig. 6.—Address Exercise—*Third Series* (Backward Movement) 49
Fig. 7.—Court Address 51
Fig. 8.—Kneeling Exercise 53
Fig. 9.—Grand Salaam 55
Fig. 10.—Walking Exercise (Right Position) . . 57
Fig. 11.—Walking Exercise (Wrong Position) . . . 59
Fig. 12.—Dog Trot 61
Fig. 13.—Leaping 63
Fig. 14.—Hipity-Hop 65

PAGE.

Fig. 15.—Circle Exercise 69
Fig. 16.—Rocking 71
Fig. 17.—Swinging 73
Fig. 18.—Cobweb (Forward Movement) 75
Fig. 19.—Cobweb (Backward Movement) 77
Fig. 20.—Walking-Beam 79
Fig. 21.—Windmill (Forward Movement) 81
Fig. 22.—Windmill (Backward Movement) 83
Fig. 23.—Spinning 85
Fig. 24.—Swimming (Forward Movement) 87
Fig. 25.—Swimming (Backward Movement) 89
Fig. 26.—Sailor Leap, Throwing Rope (First Attitude) 91
Fig. 27.—Sailor Leap, Throwing Rope (Second Attitude) 93
Fig. 28.—Sailor Leap, Pulling the Rope (First Attitude) 95
Fig. 29.—Sailor Leap, Pulling the Rope (Second Attitude) 97
Fig. 30.—Cross-cut Sawing (Forward Movement) . . 99
Fig. 31.—Cross-cut Sawing (Backward Movement) . . 101
Fig. 32.—Throwing 103
Fig. 33.—Sowing, Walking Exercise (First Movement) . 105
Fig. 34.—Sowing (Last Movement) 107
Fig. 35.—Turning Crank 109
Fig. 36.—Mowing, Walking Movement 111
Fig. 37.—Chopping (First Attitude) 113
Fig. 38.—Chopping (Second Attitude) 115
Fig. 39.—Framing (Back View) 117
Fig. 40.—Framing (Front View) 119
Fig. 41.—Balloon Exercise 132
Fig. 42.—Psycho-Physical Culture Dress, showing Ventilation, Elastic Bands, etc. 246
Fig. 43.—Psycho-Physical Culture Dress, completed . 248
Fig. 44.—Psycho-Physical Culture Dress, showing Perfectly Free Arm Movement 250

TABLES, CHARTS, ETC.

PAGE.

Address Exercises 42
Classification of Gesture 150
Classification of Harmonious Action 66
Classification of Thomas Pyscho-Physical Culture . 27
Difficult Combinations 133
Elocution 126
Errors in Articulation 137
Joint Movements 28
Recapitulation of Joint Movements 37, 39
Words Often Mispronounced 135

PSYCHO-PHYSICAL EXERCISES.

Address Exercises—*First Series* 40
Address Exercises—Double movement . . . . , 43
Address Exercises—Single Movement 43
Address Exercises and Poises—*Second Series* . . 46
Address Exercises—*Third Series* 48
Court Address 50
Circle Exercise 68
Chopping 112, 114
Cobweb 74, 76
Cross-Cut Sawing 98, 100
Equilibrum or Poise Movements—*First Series* . . 44
Equilibrum or Poise Movements—*Second Series* . . 46
Falling Exercise 54
First Skipping Exercise 44
Grand Salaam 54
Joint Movements 30
Kneeling Exercises 52

PAGE.

Hipity-Hop 64
Leaping 62
Mowing, Walking Movement 110
Framing 116, 118
Psycho-Physical Harmonious Action 67
Rocking 70
Running and Skipping Exercises 60
Sailor Leap, Throwing Rope 90, 92
Sailor Leap, Pulling the Rope 94, 96
Skipping Exercise—Equilibrum 46
Seeking a Corner 116
Sowing, Walking Exercise 104, 106
Spinning 84
Swimming 86, 88
Swinging 72
Throwing 102
Tug-of-War—Testing Strength 116
Turning Crank 108
Walking-Beam 78
Walking, Directions for 56
Walks For Exercise 58
Windmill 80, 82

RESPIRATORY AND VOCAL EXERCISES.

Errors in Articulation 137
Exercises in Articulation in Phonetic Spelling . . 139
Exercises in Emphasis 160
Exercises in Force 192
Exercises in Inflection 168
Exercises in Monotone 178

PAGE.

Exercises in Modulation 187
Exercises in Pauses 216
Exercises in Personation 220
Exercises in Slur 181
Exercises in Time 197
Exercises in Quality 203
Filling the Balloons 131
Gasping 130
Laughing 130
Oral Elements 129
Panting 130
Sighing 130
Sobbing 130
Trilling 131
Whistling 131
Words Containing Difficult Combinations of the Subtonics and Atonics 133
Words to be Divided into Syllables 147

The Illustrations of Exercises were drawn from Nature expressly for this book by Miss Helen Burt.

The Illustrations of Dress by Miss Clara Wakeman.

THOMAS
PSYCHO-PHYSICAL CULTURE.

CLASS TALK.

The Requirements of the Present.

AMONG all civilized nations, in all ages of the world, there has been some great controlling idea toward which the mind has gravitated. At one time it was conquest and universal dominion; at another it was symmetry and form; at another, physical perfection; again it appeared in rich and costly hangings, frescoed ceilings and sumptuous feasts; still later it was knighthood, the tournament, chivalry, then liberty and equality, in opposition to royalty. All these are way-marks in history, which point out the course of thought down the ages, and show how restless and unsatisfied humanity has swayed hither and thither, each generation seeking in some way to appease the cravings and longings of the human heart and soul.

A study of the past reveals to us how men of other ages have wrestled with and solved to their satisfaction the various problems of ethics, religion, sociology, and politics, of their times; and it is much easier to sift the records of the past where human action has become quiet, and one may calmly and deliberately weigh and measure results, than to discover in the

currents and counter-currents of such a busy age as ours what the historian of the future will record as the leading characteristic of our time. But, in our opinion, when that verdict has been written, it will be found recorded in history that this was an age preëminent for intense intellectual life, and unless we call a halt, and that right speedily, in this direction, and bring into more prominent activity other endowments of our being which are becoming weak from disuse, we shall find ourselves prematurely and hopelessly diseased.

This tendency to run off on a bias, to grow one-sided, is producing an unsymmetrical development; and, in fact, we are already beginning to pay the penalty of too great mental strain and lack of harmonious development.

Man is composed of a "trinity"—body, mind, and soul,—and in proportion to the harmonious development of this trinity do we secure the end of a true education; for education signifies that complete unfoldment of all the powers and faculties of body, mind, and soul which will give the most perfect types of cultured, well-developed and self-governed men and women.

In proportion as we neglect one part of this trinity, or educate one to the exclusion of the other, do we produce abnormal growth—monstrosities. One class of such is the intellectual prodigy, the "book-worm," who is continually held up by parent and teacher as an object of admiration and wonder, and is pointed out with pride to every visitor. Nevertheless he is a monstrosity. Every sensible person can but feel commiseration for such, for he looks from the boy to the man, the girl to the woman, from the home and school-room to the outer world, with its rude encounter, its stern and prolonged conflict, and he sees how unfit are such frames and such habits for the battle of life.

Then, again, we see the opposite—men and women with frames so strong and hardy and enduring that incessant toil

can scarcely fatigue, and rest alone seems to tire them, yet of mental calibre so small that the intellect seems scarcely able to provide for the safety of the body, the mental machine confided to its care. This is another form of monstrosity. The latter may be more repulsive than the former, and more humiliating to our intellectual aspirations. Both are the result of error, arising from ignorance of ourselves.

Mind and body should be viewed as the two well-fitting halves of a perfect whole, designed and planned in perfect harmony, mutually to sustain and support each other, and equally worthy of our unwearied care and attention in perfecting. He who united in us our threefold nature never made them incompatible, inharmonious, opposed, as some would argue.

That there is an almost total neglect of the physical education of our youth in the home and school, is seen in the imperfectly developed frames, the narrow chests, crooked spines, round shoulders and protruding shoulder-blades, crooked legs and deformed toes, flabby muscles, squeezed waists, lung-starved and blood-poisoned bodies of our boys and girls, our men and women. The rare spectacle is the perfect and symmetrically-formed man or woman.

As proof that the character or moral training in our homes and schools is deficient or neglected in this high-pressure intellectual race, is seen in the wide-spreading and alarming evils which are choking and stifling our social, political, and religious growth to-day, such as corruption in politics, misappropriation of public money, disregard of private rights by railway and other corporations, the immense increase in the liquor traffic, the libelous abuse of men and measures by public journals, the bold aggression of organized capital, and the flooding of the country with vile and infamous literature. This last I believe to be the most truthful cause of ungovernable tempers, idleness, truancy, profanity, and other vicious

propensities that annoy parents and teachers. So greatly it corrupts the taste and imagination of our youth, as to almost destroy a love for what is pure and healthful in literature or life. Nothing is so horrible in its effects on body and mind, and so hard to uproot, as a diseased and unhealthy imagination.

The doctrine that education is the only safety for a people has been dinned into our ears from childhood; but it may be added, that even education is not a very safe kind of safety, unless it is the right kind of education. On this subject Mr. Herbert Spencer remarked, during his recent visit to our country: "Not lack of information, but lack of moral sentiment, is the root of the evil."

But enough has been said to show that as a people we are growing strong intellectually, at a great sacrifice of moral and physical growth, and to arouse an earnest inquiry among all thinkers and humanitarians as to the speediest and most effective remedy possible.

From a close and careful study of the subject I am convinced that the true and speediest remedy for both ills lies in the establishment of a thorough system of physical training in our homes and schools, for both boys and girls, young men and women; but in particular for the girls and women, that they may become strong, healthful, and beautiful physically; and in pleading for the girls and women I am pleading for the nation, and for a higher code of morality;—for good health and good morals are most closely allied, and you cannot get healthy morals and healthy brains to grow in unhealthy bodies. Dr. Johnson says: "Every man is a rascal when he is sick!" "Man know thyself; thou art fearfully and wonderfully made," is to me a most sacred command, for a knowledge of ourselves implies a knowledge of the laws controlling the animal, vegetable, and mineral kingdoms of the universe, of the All-Perfect Mind, to apprehend which

is the end and aim of all mental growth. How truly and how beautifully has Tennyson written:

> "Self-reverence, self-knowledge, self-control—
> These three alone lead life to sovereign power.
> Yet not for power (power of herself
> Would come uncalled for), but to live by law,
> Acting the law we live by without fear;
> And because right is right, to follow right
> Were wisdom in the scorn of consequence."

The gospel we need to-day is "How to live physically; how to round the five cycles of life into perfection—infancy, childhood, youth, manhood and womanhood, and old age." Women are the natural disciples of this "Gospel of Health." It is preëminently their sphere, first as mothers or nurses, then as teachers, for an immense majority of the teachers of our country are women.

We desire, therefore, that our girls may not only be so trained physically that they may grow into healthy, enduring, glorious womanhood, but that they may be given a thorough knowledge of physiology, a thorough exposition of the mysteries of their own physical being, with a clear statement of the hygienic laws they must obey if they would keep so, and fulfil their duties as mothers and teachers of the race.

Mr. Kingsley says in his book on "Health and Education:" "Let duly-educated and legally-qualified women teach to women whatever women ought to know." We will add that a few noble women as athletic trainers and teachers of women would be the greatest godsend to our nation. At the time the Romans were giving so much attention to physical development in order that they might have magnificent warriors, every attention was given to the training of the young men, but still they did not meet that perfect ability desired. This caused them to infer that the imperfectly developed physique

of the mothers must be the barrier to the desired end, and so a course of athletic training was established for women and girls, and no nation has produced such perfectly and symmetrically formed men and women as was the result of this training. The Roman matron and Roman warrior are synonymous terms.

The first right of every human being is a healthy birth-right—to be born with a perfectly healthy body; therefore the duties of the mother begin long before her child is born (and the duties of the father also). She should know all that science can teach of the prenatal laws of being and of the laws of heredity. Men have learned that it is possible to direct the operations of nature so as to have finer breeds of horses, cattle, and fowls—to improve our fruits, flowers, and grains. Science searches for the prenatal laws of being, and applies them to the improvement of the lower creation. When shall an enlightened public sentiment demand that those who people the earth shall make themselves worthy of so doing by healthful and noble living, and by practical acquaintance with prenatal laws of being?

You will say this is plain talk. We confess it is, and that it requires some courage to say it; but it is God's truth, and that is always plain talk. Our courage comes from having been identified with different societies in New York which have for their object the relief of suffering humanity—such as homes for the crippled and deformed, asylums for idiots, the inebriate and insane, homes for fallen women, and houses of correction—and the moans of the poor little suffering children (of whom it is said, "Suffer such to come unto me and forbid them not"), the prayers and cries of agony of the drunkard and criminal, the demoniacal curses of the insane, all urge me beyond my power of resistance to plead *their* cause, and the cause of millions yet unborn; and another cry, that pierces my

heart, mingles with them. It comes from the homes and hearts made desolate by this sin and suffering, from the mothers, wives, and sisters of those poor sick, suffering, and sin-accursed ones.

We look out into God's beautiful world, and see the lovely flowers in their luxuriance and perfection, the perfect trees and fruits and grains. We enjoy the perfect sunshine, breathe the perfect air, look upward and behold the starry firmament palpitating with millions of worlds, all moving in true accord with the laws of the universe, in perfect harmony. We see perfection everywhere, as the aim and end of all creation, and this love of beauty, of harmony, of perfection in the soul, urges us to plead, in all self-abnegation, that man, the great centre of all, for whom the whole universe exists, may rise to the heights of a glorious perfection; the possibilities of which lie within him. We see glimpses of that possible perfection in good men and women, and it rejoices the heart like sunshine; but we want this subject thought of, talked of, more and more. It is because we know what an immense power woman is for good and for evil that we want her to be educated in, and her sympathies enlisted for, this subject.

It is the mother who takes the infant, a little, helpless, almost unconscious piece of throbbing humanity, and by her knowledge of the laws of life, of its being, makes its life a blessing, or, by her ignorance of these laws, makes its life a curse in after years. It is this knowledge that will make her feel, and teach to others the awful responsibility of cursing or blessing a human being with an existence.

History is replete with the testimony of men who have stood as beacon lights through the progress of civilization, of the influence exerted on their lives and characters by their mothers. Who can estimate the influence of the good old Puritan mothers in the struggle for life and liberty as a nation?

Who can estimate the national worth of Washington's mother, or of that other grand woman, from whom descended that remarkable family of Adams's, who have so largely influenced the sentiments of our country?

Robert Collyer, in one of his lectures, made direct reference to himself and his good health, attributing it all to the fact that his father and mother were good specimens of humanity, and well-mated. His mother was one of the most healthy women he ever knew, and his father one of the most healthy men; but, he adds, "mother was beyond all question the better half in those finer powers from which the children have to draw for their success in life."

Read in Anthony Trollope's Autobiography that remarkable chapter of "My Mother," who did not begin her literary career until she was fifty, and then wrote 115 volumes, ceasing to write at 72.

And where, in the world's history of great men, was there ever a more touching tribute to a mother's influence than in the reverential kiss bestowed by President Garfield upon the dear old mother who sat in tearful joy near his side during his inaugural ceremony? Was it not a most beautiful acknowledgement to the world of that mother's power and influence over his life, character, and success?

If our readers were called to testify to the cause of health, and success in life, we have no doubt many could trace it to the mother's influence.

But there is another side to the picture. Go with us to the jails, prisons, penitentiaries, hospitals, and asylums for the physically and morally deformed. Alas! we fear that the testimony of many of the inmates would not be grateful to woman's ear; and what of that great army of drunkards, dying at the rate of 100,000 a year! And, ah! the recruits are from our little ones, the boys and girls from happy homes; and the

recruiting officers, are they not sometimes found in the home-circle? Are not mothers largely responsible for abnormal appetites, fostered by highly-seasoned, spiced, pickled, and rich food, and for lack of proper training in controlling the appetites in childhood? Do you not see how the moral and physical training and responsibility blend here?

And what shall we say of another class—social criminals and outcasts—who were once gay-hearted school-girls, the light of happy homes, now grown into the most deformed of God's creatures, for whom honesty, virtue, and goodness have lost all their charms—who have no regard for social law and order, and who do more to undo the work of good men and women than any class of criminals on the face of the earth? But are not the mothers responsible to a great degree, if not wholly, for their wasted lives? Were they taught self-control, to be industrious and honest and upright before God and man? Or, were they encouraged in a love of ease, fashion, and folly,—in the wearing of fine apparel, in living beyond their means? Were body, mind, and soul well trained? The answer is, no; such a life is incompatible with such training.

We want it distinctly understood that we in no way lessen man's responsibility in both the good and evil existing to-day. In many instances and for many causes it is greater; but we believe the remedy lies more largely in woman's hands for the future than it has in the past, because of her enlarged sphere of action. The world is beginning to see that what woman is, is largely the measure of what civilization is, and there is one fact that stands out preëminently clear amid the mists of doubt, perplexity, and uncertainty which dim the horizon of the future, as they have the past. This fact consists of the absolute certainty with which an inexorable law connects progress and the elevation of woman. If Confucius, Buddha, and Mohammed had recognized this fact in their day, and

ingrafted it in their teachings, who could then have predicted the greatness of their nations at this time!

Any attempt to deny the supreme importance of woman's higher development and larger usefulness is an impediment to the advancement of a people or nation, and it is a retrogressive rather than a progressive movement.

We may depend upon it, the question of woman's physical, intellectual, moral, and industrial value is not one to be evaded with impunity; escape from it we cannot, and it therefore behooves us to throw all our energy and intelligence into a problem which is of such vital importance, and to commence action at once in breaking down all the barriers and fetters which still link us with the barbarian past, one of the strongest of which is the belief existing among many prominent writers and leading men and women to-day, that women should be kept in ignorance of the physiology and anatomy of the human body, and the laws of her being.

Feeling assured that we have settled the question of woman's right to a knowledge of all that pertains to her physical birth, life, and death, and of those entrusted to her care, and that upon this knowledge and its practical application hinges the moral as well as the physical well-being of the race, we shall proceed to consider how she can best acquire and apply that knowledge with the speediest results for the benefit of mankind: First, let every parent obtain a copy of Hutchingson's "Physiology," and commence the study of it in the family. It is prepared for school-work, therefore admirably adapted for older pupils. It is in fine, large type, and will not ruin your eyes. Take the first chapter, read and discuss it with your children,—the chapters are very short, not more than thirty minutes' reading; the first is on the bones, the scaffolding for our frames. Then examine your children, and see if the framework in their bodies is sound and symmetrical; study the causes

of defects, if any, and then go to work to correct them; for even bone-crookedness can be remedied in children and youth.

This will include a study of the principal laws of development by which we reach physical perfection.

The frame of every individual has its ultimate size, shape, and capacity, determined from the commencement of its organization,—bears within itself the germ of its perfectability at birth, each organ and limb having its destined relative size, shape, position and function assigned. But it will not reach that perfection, except through two processes: one being the unfolding, as it were, of the general structure from the germ, by laws of which we have at present no definite knowledge; the other consisting of the adding to and consolidating of these, by agents with which we are comparatively familiar, and by laws with which we are becoming better acquainted daily.

The first statement shows the importance of a knowledge of prenatal influence and the laws of inheritance, that the child may have at birth this germ of perfectibility. Parents should set about to repair the damage of unhealthy prenatal influences as speedily as possible, for much can be done by correct habits of living.

The second statement or process of development through known laws, has direct reference to the laws of life, and may be divided under five heads, viz.: With regard to food, air, exercise, dress, and mental state.

In regard to the first subject, food,—what, how much, how often, and when, to eat, has been the almighty subject, since the former discussion of the apple question in the Garden of Eden, and it will continue until the Tannerites decide in the negative, whether it is "to eat or not to eat?" It is, indeed, a complex and mighty theme!

The natural cause of hunger is the constant activity of waste and repair, which is incessantly going on in every living organ-

ism. The living fibre and tissues of our being which constitute its life, is every moment yielding up its particles to destruction, like the coal which is burned in the furnace; so much coal to so much heat, so much waste of tissue to so much vital activity. You cannot wink your eye, move your finger, or think a thought, but some minute particles of your substance must be destroyed in so doing. Unless the coal which is burning in the furnace be from time to time replaced, the fire soon smoulders, and finally goes out; unless the substance of our bodies, which is wasting, be from time to time furnished with fresh food, the flame of life flickers and soon goes out. Hunger is the natural instinct which teaches us to replenish the empty furnace. But we must bear in mind that the living organism burns or consumes its own body; unlike any other engine, food must be converted into tissue, and the tissue is consumed.

The object of food is to furnish material for the manufacture of tissue to feed this flame of life. The investigation of the kind and quantity of food necessary for this purpose has, since Liebig's classification, opened a pathway where thousands of explorers are now hurrying. Many books have been written upon the subject, and we may reasonably demand that our girls shall be well fed, and well instructed in this subject, as this is one of the most important factors for the accomplishment of our purpose—good health and good morals. The economy of physical force and energy demands that the digestive apparatus shall not be called into exhaustive labor for the digestion of trash—so-called food—which in no way enters into the healthy composition of tissue, and which calls for exhaustion of force and nerve with no value received. Bad feeding is often the cause of bad conduct, and, in fact, of a general demoralization of the whole person; so much of our happiness depends on good digestion, and upon what we eat. The misery

of mankind, springing from many causes, is greatly intensified by indigestion, which lessens the fortitude to endure troubles and calamities, and increases the tendency to indulge in gloomy and painful forebodings. Sorrow, come as it may, is more lightly borne, and comes less frequently when the health is vigorous; and it cannot be vigorous without good digestion.

The sense of taste has been so demoralized through false education that we may well be called a race of palate and stomach worshippers, and we hardly know the taste of plain, wholesome food. And how much of time, money, and strength goes to this worship! Normal, healthy appetites, well controlled, in the child, means normal, healthy appetites, well controlled, in the man and woman. We believe corrupted and uncontrolled appetites are the cause of nearly all the sin in the world.

The next subject or law of life is the use of air and how to breathe. Not only man's physical condition, but his moral and mental well-being are largely dependent upon the kind of air, and how he breathes. Not one woman in 500, and not one man in 100, knows how to breathe. For how many at each inspiration fill the 600,000,000,000 air-cells, take in their pint of air, their 60 hogsheads per day, from the great aërial sea surrounding the earth, 45 miles in depth, and whirling with it as it whirls around the sun? And yet it requires this amount to purify the 30 hogsheads of blood which pass through the heart per day.

We pity the child whose first breath of air is inhaled, and whose first days must be passed in the crowded city. It is robbed of that which is most needed for physical perfection. Lung-power is the synonym of strength and endurance; therefore, the girls should be taught how to breathe; in order that this may be done, they must be dressed properly.

This brings us to the consideration of another almighty and

all-engrossing subject, that of dress. The wear and tear of nerve and brain in contriving, inventing, and making dresses, and re-making them, to keep up with the fashion, ruins the health of thousands of women yearly, besides occupying so much valuable time that might be given to healthful occupation and improvement of mind and body. And with all this expenditure of time, brain, energy, and money, we have neither a healthy nor a beautiful style of dressing in general. Man, as well as woman, is put in bands of swaddling-clothes at birth; but let him thank Heaven that he soon outgrows them, while poor woman drags them through life, and is buried in them at last. It is to be hoped that they will not be resurrected! Some lady writer has denominated woman the "tent-bearers," her body being the pole of the tent, and she very pleasantly describes how fashion dictates the outward adornment of these "tents" in which we women live.

We do petition that our girls may be healthfully dressed, and that they may be kept out of corsets, tight-fitting and shoulder-confining waists, heavily-trimmed skirts, and high heels, at least during school-life. A young girl in a high school said, in answer to a suggestion concerning her dress, "but we would have no forms if it was not for a corset. It is our corsets that give us beautiful forms." We recommended that the board of education be instructed to purchase some statuary representing the female form in perfection, so that the girls might know what a perfectly developed woman is, and to place one in every schoolroom; then we would have mirrors all around that they might see their own forms reflected, and make comparisons.

But a new era is dawning; dress-reform associations, composed of leading fashionable, as well as sensible men and women, are opening a crusade against unhealthy dress, so we shall hope for a permanent reform. At the annual convention of

the Dress Reform Association of England, which was held in London recently, Princess Christian, Princess Louise, Princess Mary Adelaide, the Duke of Westminster, the Earl and Countess of Derby, Lady George Hamilton, Sir Stafford Northcote, Lady Haberton, and many other distinguished and influential persons were among the officers and committees of the society. The garments exhibited were greatly admired, among them one designed by Worth, consisting of high boots and knickerbockers, with a short skirt, reaching only to the ankles. If the famous Mr. Worth dares to suggest such a reform, what may we not expect in the future? We do not wonder some men think women angels, and if every man had to wear corsets, heavily-trimmed skirts, pull-backs and waists cut so as to prevent any free movement of the arms, for one day, they would all agree that she was a most angelic martyr. But would the trial develop the amiability of man? Fancy him running up and down stairs, jumping on and off the cars, and keeping his temper, if you can! We are sure not a man would be willing to go into, or continue at, if he was in it, the corset business, after such an experience; and yet men make our corsets!

Owing to the fondness for out-of-door sports, such as rowing, lawn-tennis, archery, etc., many of our girls are, as a class, no longer guilty of tight lacing; they are ambitious to compete with, and excel the boys in these games, and they do it, and dress for it.

Not until our girls are properly dressed can they breathe well, or walk properly. And how few women know how to walk well! This brings us to the third important law in the process of development, viz., exercise. No exercise is more healthful than walking, but among girls and women and many men it is a lost art; yet walking may be called the universal exercise. But to walk so as to feel life in every limb, to feel buoyant and light, and an exhilaration in mind as well as body, to walk

for the love of walking, is a pleasure and delight experienced by very few.

But walking may be injurious to those who walk with drooping shoulders, sunken chests or stooping limbs, thus cramping and displacing vital organs. They should be taught how to stand, in order to get the best possible exercise for each muscle in walking. Among other valuable exercises are riding, boating, swimming, and skating. As has been stated, "Vigorous exercise prepares one in time of danger to act with presence of mind, quickly, and with correct judgment."

That form of exercise which interests and excites the mind, and most resembles play, will yield the best results. Parlor gymnastics, and the discipline of a gymnasium are desirable, but no indoor exercise, however excellent, can fill the place of hearty, vigorous activity in the open air. Our young people should be brought up under that great solar force which is the most benign and God-like agent known to man. Let them get, by harmonious psycho-physical-mental culture, the strong limb and shapely frame; the strong heart and ample, well-developed lungs, set in a finely-proportioned and elastic chest, and a little, a very little, exercise, will keep them so—not more than the busiest life can spare—a daily walk, or ride, or an occasional romp in the country, a few moments each day at tossing the balloon, or throwing, spinning, sowing, rocking, making cobwebs, etc. Do you say you have no time for all this? Then economize or steal time from visiting, dressing, from "stomach-worship," from clubs, from business, to make sweet and pure and healthful the temple of a beautiful soul, and you make the soul more beautiful. Riches and honor and the applause of the world are but poor compensation for the loss of that perpetual spring of pleasure which arises from the harmonious activity of *all* the functions of a healthful body.

What can compare with the delicious sensation of health

teeming in every organ, in every muscle, in every cell, in every tissue of your being—the pure, healthful current of life throbbing in every vein, even to the finger-tips? Then you feel in tune with the whole universe and form a part of the grand symphony of nature. Then only can you feel your kinship to your Creator, that you are of divine, of kingly birth, so God-like is the strength and glory of such life; and the glad soul can find but one utterance for its thanksgiving: "My Father and my Creator!" How beautifully has the poet expressed this thought:

> "Let outer frame and inner soul maintain a balance true,
> Till every string in being's lyre pours forth its music due."

Our hearts yearn over the poor, wasted, miserable lives of the millions of earth's sufferers, and we long to help, and we want you to help, the present generation, and so save the coming generations—the millions yet unborn.

We desire, therefore, that our girls and women may have every chance possible to get the strong limbs, the shapely and elastic frames, the strong heart and magnificent lung-power now, in their plastic period, and in the growing time of the body; and we ask for them the same opportunities given to the boys for their physical development.

The pleasantest remembrances of life are those associated with the sports and exercises of childhood. We played with boys in all boyish sports, and could often outrun and outwit them in many games, could ride on horseback, and perform other boyish accomplishments, for which we received the honorable degree of T. B.'s. [tomboys]. We spent very little time playing with dolls, and we never attended a female school until we went as teachers; and having taught in boys' and in girls' and in mixed schools, the result of our experience and observation is such that we heartily indorse co-education of the sexes.

It is nature's method of educating. Only man makes this division. It was this outdoor physical training and teaching that led us subsequently to develop our system of Psycho-Physical Culture, which has given us the strength, health, and endurance of which we are justly proud.

We have recently met two or three fathers who are training and educating their girls as they would boys, without any regard to sex. We heartily congratulate these girls upon having such sensible fathers. Twenty years hence they will then fully realize what this has been to them, and the parents will be rewarded in seeing their daughters become strong and healthy, more womanly, and at the same time more practical and industrious, and better fitted to fill with honor whatever station in life they may be called to enter. How different this type of father from the one to whom a certain teacher referred, as the rattle-brained, crazy-headed, average American father, who never knew and never wanted to know what his child was doing at school, until (owing to home neglect, tight lacing, dissipation, etc.) she fell ill; then this wondrously wise father rushed to school, exclaiming that his child "was being murdered by hard study." Now, hard study seldom injures one, and we believe, as a general thing, teachers are as thoughtful of the children's good as are their parents. But teachers can't feed, clothe, breathe and exercise the children properly. They can't ventilate, purify, put in sunlight, and sweeten the homes, they can't counteract the effect of all the sins of omission and commission that have been going on for years in these homes. As a teacher of the High School said: "We can't make the grandmothers over in order to have good pupils."

Oh, these teachers, the true hearted, faithful standard-bearers of the country! We do demand great things of them, and sometimes forget that they are not all-powerful. If they, after the parents, are not the guardians of our homes, communities,

the state and the nation, where shall we find them? The integrity, industry, honesty, and the virtue of a people lie in the hearts, heads, and brains of the teachers. With what self-abnegation does the true, conscientious teacher give his life and soul to his work! The value of such is beyond compute.

We have said hard study does not harm one. This is true when the balance or burden is well-adjusted between brain and body; but there is one habit which pervades our school system to a fearful extent and does much toward injuring the health of both pupil and teachers, and we would plead that it might be banished from our schools. We refer to that nightmare, "percentage"—that death to all enthusiasm, that cause of sleepless nights, of racked brains and nerves; the usurper of love and delight in study, for the love of study, for the delight in knowledge itself. It stalks like a ghost from every corner of the school-room, it haunts the sleeping and waking hours, defeats the true end and aim of study, and, because of a lack of healthful body-development, our girls are the ones who suffer most in this terrific competition for percentage, and it is the most nervous, excitable, and highly-strung girls who throw themselves into this competition most keenly. We beg of the teachers to unite in banishing this demon from the school, even at the risk of re-instating that other demon, corporal punishment. Much as we despise the latter, we believe it seldom ruins the health of our girls, at least it is only the culprit who suffers under its rule, and that temporarily.

Is it not true that all workings of per cent. are more or less unjust? Can we determine exact relations between and among very inexact and mutable elements or factors, those of soul-growth of the youth? Besides, if these habits are sound in the great culture of life, then are they equally applicable and

valuable when estimating the child and the adult, whether in school or in life's wide activity, in society or in the state.

Is it complimentary to the teacher's profession to urge that the same principles which form, mould, and control society should be ignored in our schools, that the child must be in this manner educated in two forms of control? Is this wisdom? If the profession cannot place itself upon the large principles of life, it were well to search the foundations of it more profoundly. We believe the children now in our schools are to be a generation of marvelous readers and thinkers, and we need not busy ourselves to whet their appetites in this direction. It is not their intellectual activity that needs most concern us; the times and the environments of the age will amply provide for this. The matter that should prominently claim our attention, which penetrates most deeply into the foundation of things, is the health and character that shall prevail among the people a generation hence, that they shall be well-balanced bodily, morally, and mentally; that they shall be men and women of sound bodies, of clean hands and pure hearts, with a charity and sympathy as broad as humanity itself, with an abhorrence and loathing for every unclean thing that ruins the health, taints the soul, or infects the moral world.

All honor to the noble band of women, the members of the W. C. T. U., who are, through numerous different avenues doing such magnificent work toward the accomplishment of this end!

That woman may fulfil her mission, in the elevation of the race, we claim for her every opportunity possible for preparing and perfecting her for the work. To this end she should be admitted to the higher universities and colleges, where superior opportunities are offered in education. But let us begin with physical training, at home and in the infant class, and keep it up through her whole course of study, This training will

teach her industry, economy in time and in all things. It leads to right living, and right living is always inexpensive, and gives at once health and time for culture. This is no Utopian dream, but common-sense. Psycho-Physical Culture leads to habits of neatness and cleanliness, to virtue and self-respect; it opens healthful valves for the escape of the pent-up surplus of force, generated in all natural, healthful bodies, and which, if not relieved or utilized, often proves dangerous, if not ruinous, to both health and morals. It develops grace and beauty of form and manners. It leads to psychological investigation, or the influence of mind and soul on the body; and what a field of investigation is this! What more fascinating study for mankind? Voice-culture belongs to physical training, and reading aloud is one of the most healthful exercises for the lungs, and one of the most beautiful accomplishments our girls can possess. Matthew Arnold says: "No girl's education should be considered complete until she has had at least one year's training in a school of elocution and oratory."

Reading is the most taught, and the worst taught of all the branches. Not one girl in twenty can, on her graduation from school, read a newspaper paragraph on religious, scientific or political subjects intelligibly or intelligently to her parents, and yet reading aloud should be one of the most attractive, if not the principal home amusement.

Elocutionary training combined with psycho-physical culture can relieve the awkwardness of a homely mouth and rigid face and muscles, and change a harsh voice into one of sweetness and flexibility. We would have our girls taught to talk well, as well as to read well. Our last plea for the girls is that the boys may have the same training in physical and moral culture that we demand for the girls; that they shall stand on the same platform of morality, of virtue, and self-control as that upon which we place the girls; that they demand for them-

selves the same correct living in all respects, and the same code of morality, which they demand for their mothers, wives, sisters, so that they may prove true friends, helpmeets, and mates for the girls, and worthy of their confidence and love.

"The woman's cause is man's; they rise or sink
Together dwarfed or godlike, bond or free:
For she that out of Lethe scales with man,
The shining steps of Nature shares with man—
His nights, his days, moves with him to one goal,
Stays all the fair young planet in her hands.
If she be small, slight-natured, miserable
How shall men grow? But work no more alone!
Our place is much; as far as in us lies
We two will serve them both in aiding her;
Will clean away the parasitic forms
That seem to keep her up but drag her down;
Will leave her space to burgeon out of all
Within her—let her make herself her own,
To give or keep, to live and learn, and be
All that not harms distinctive womanhood,
For woman is not undeveloped man,
Yet in the long years liker must they grow,
The man be more of woman, she of man;
He gain in sweetness and in moral height
Nor lose the wrestling thews that throw the world;
She mental breadth, nor fail in childhood care
Nor lose the childlike in the larger mind,
'Till at the last she set herself to man
Like perfect music unto noble words.
And so these twain upon the skirts of time
Sit side by side, full summed in all their powers,
Self-reverent each, and reverencing each,
Distinct in individualities but like each other, even as
Those who love. Then comes the statelier Eden back to man
Then reign the world's great bridals, chaste and calm,
Then spring the crowning race of human kind.
May these things be!"

—THE PRINCESS, *Tennyson.*

PSYCHO-PHYSICAL CULTURE.

PSYCHO-PHYSICAL CULTURE may be defined as those exercises or movements of the body excited and sustained by soul-force, and directed by, without taxing, mental activity.

To render exercise as beneficial as possible, it should be of a nature to excite the spirits with pleasurable emotions, and to attract the mind as well as to occupy the body. The object is to employ all the muscles of the body, and to strengthen those especially which are weak. Hence exercise ought to be often varied, and always adapted to the peculiarities, and also to the state or condition of individuals.

Psycho-physical exercises for strength and grace, and for special ailments and deformities, were devised for pupils who came to the Conservatory for the study of elocution, with stooping shoulders, narrow chests, protruding chins, superfluous flesh and attendant ills, and who, after practicing exercises in other systems of physical culture, were apparently little benefited. We were aware that in order to train the voice, the whole body must first be put into the best possible condition. We found that pupils who "talked through their noses," as it is called, invariably turned in their toes when they walked, and with these in almost every case we found the stooping shoulders and sunken chests. Those who employed deep and harsh chest-tones lacked buoyancy of spirit and lightness of bearing. Those who used high and shrill head-tones were usually very nervous, and carried their shoulders high, or one shoulder higher than the other, and were ill from many other infirmities brought about by improper carriage. And so, after a time, we began de-

vising special exercises for special ailments and deformities,—exercises that would not tax the brain nor weary and wear one portion of the body to the detriment of other portions. Aware of the important part the soul-force performs in exciting, sustaining, and directing muscular activity, and how difficult and inefficient muscular contraction becomes when the mind which directs it is languid, or absorbed by other ideas, and that for true and benefical exercise there must be harmony of action between the *moving power* and the *part to be moved*, or, in other words, harmony of action between soul and body (hence the name psycho-physical), we sought for exercises that would create the most amusement and the greatest amount of mirthfulness; and so, from childhood's romps and plays we gathered some, others from work, idealized and beautified, and from the graceful movements of inanimate things,—everything to give varied and exhilarating exercise, and to excite cheerfulness and joyousness of spirit.

The great superiority of active sports as a means of exercise over mere measured movements is evident. Every kind of play interests and excites the spirit, as well as occupies the body; and by thus placing the muscles in the best position for wholesome and beneficial exertion, enables them to act without fatigue, for a length of time which, if occupied in mere measured movements, or in walking for exercise, would utterly exhaust their powers. The elastic spring, bright eye, and cheerful glow of beings thus excited form a perfect contrast to the spiritless and inanimate aspect of many of our boarding-school processions, and the result in point of health and activity is not less different. It must not, however, be supposed that a walk simply for the sake of exercise can never be beneficial. If a person be thoroughly satisfied that exercise is requisite, and is desirous to obey the call which demands it, he is from that very circumstance in a fit state for deriving benefit from it, because

the desire of soul is then in perfect harmony with the muscular action.

The effect of exercise upon the organs or muscles employed is very remarkable and should be understood. When any living part is called into activity, the process of waste and renovation, which are incessantly going on in every part of the body, proceeds with greater rapidity, and in due proportion to each other. To meet this condition the vessels and nerves become excited to higher action, and the supply of arterial or nutritive blood and of nervous energy becomes greater. When the active exercise ceases, the excitement thus given to the vital function subsides, and the vessels and nerves return at length to their original state. If the exercises be resumed frequently, and at moderate intervals, the increased action of the blood-vessels and nerves becomes more permanent, and does not sink to the same low degree as formerly; *nutrition* rather *exceeds waste*, and the part gains consequently in vigor and activity. But if the exercise be resumed too often, or be carried too far, so as to fatigue and exhaust the vital powers of the part, as is often the case in heavy manual labor, or in gymnastic exercises where heavy apparatus is employed, the results become reversed; waste then exceeds nutrition, and a loss of volume and of power takes place, accompanied with a painful sense of weariness, fatigue, and exhaustion. When, on the other hand, exercise is altogether refrained from, the vital functions decay from the want of their requisite stimulus; little blood is sent to the part, and nutrition and strength fail in equal proportion. When muscular employment is neglected, the body becomes weak, dull, and unfit for powerful efforts, and all the functions languish.

When exercise is taken regularly and in due proportion, a grateful sense of activity and happiness prevails, and we feel ourselves fit for every duty, both mental and bodily. It fol-

lows, therefore, first, that, to be beneficial, exercises ought always to be proportioned to the strength and constitution, and not carried beyond the point, easily discoverable by experience, at which waste begins to exceed nutrition, and exhaustion to take the place of strength; secondly, that it ought to be regularly resumed after a sufficient interval of rest, in order to insure the permanence of the healthy impulse given to the vital powers of the muscular system; and, lastly, that it is of the utmost importance to join with it a mental and soul stimulus.

CLASSIFICATION OF THOMAS PSYCHO-PHYSICAL CULTURE.

1. Psycho-Physical Pose.
2. Joint Movements.
3. Repose.
4. Exercises for Organs of Speech.
5. Breathing-Exercises.
6. Voice-Culture.
7. Address Exercises.
8. Equilibrium.
9. Walking and Running.
10. Harmonious Action.
11. Gesture.
12. Elocution.

JOINT MOVEMENTS.

Toe.
1st joint 1
2d joint 1
3d joint 1 2 3

Ankle.
1
2
3
4
5

Knee.
1
2
3
4
5
Reposè.

Hip.
1 6 11
2 7 12
3 8 13
4 9 14
5 10 15
16
Repose.

Shoulder.
1 6
2 7
3 8
4 9
5 10
Repose.

Neck.
1 6 11
2 7 12
3 8 13
4 9 14
5 10 15
Repose.

Elbow.
1
2

Wrist.
1
2
3
4
5

Fingers.
1st joint 1
2d joint 1
3rd joint 1 2
Repose.

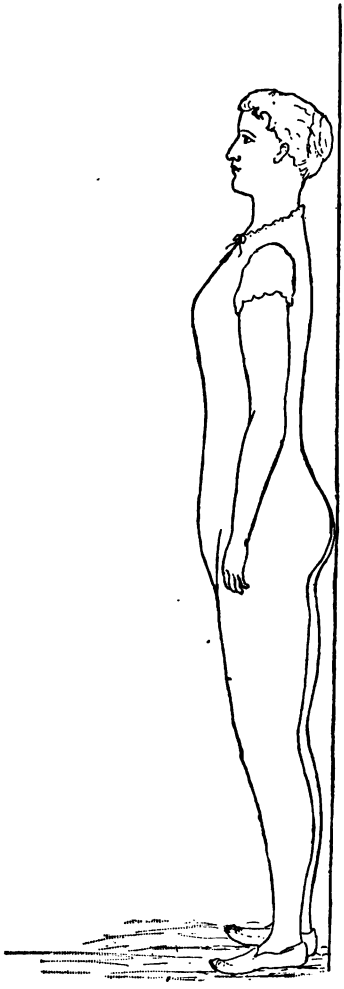


FIG. 1.

CLASS TALK.

Psycho-Physical Pose and Joint Movements.

FIG. 1. Head erect. Hips well backward. Chest forward. Shoulder-blades nearly touching. Weight of body forward on balls of feet, slightly resting on the heels; standing against side of room, back of head and hips, but not the shoulders, will touch the wall.

This is the attitude of the body to express health, strength, courage, hope, success, love, enthusiasm, joy, freedom, and all pleasant, agreeable or beautiful thoughts and feelings, or, in other words, the attitude of the body controlled by the soul.

Fig. 2 represents the attitude of the body to express disease, weakness, cowardice, despair, failure, hate, discouragement, grief, slavery, and all unpleasant and disagreeable thoughts, and feelings, or the attitude of the body uncontrolled by the soul.

Hence, from the pose of the body in sitting, standing, or walking, the thoughts, feelings, and often the character of the person may be read.

> "For of the soul the body form doth take;
> For soul is form, and doth the body make."

The Psycho-Physical Pose should be retained in sitting and walking, and during all the exercises, as well as in standing. It is this attitude of the body which places all the internal organs--the lungs, heart, stomach, liver, etc.,—in their proper position, and allows them to work perfectly. In this attitude (Fig. 1), during exercise, all the muscles sustaining these organs,

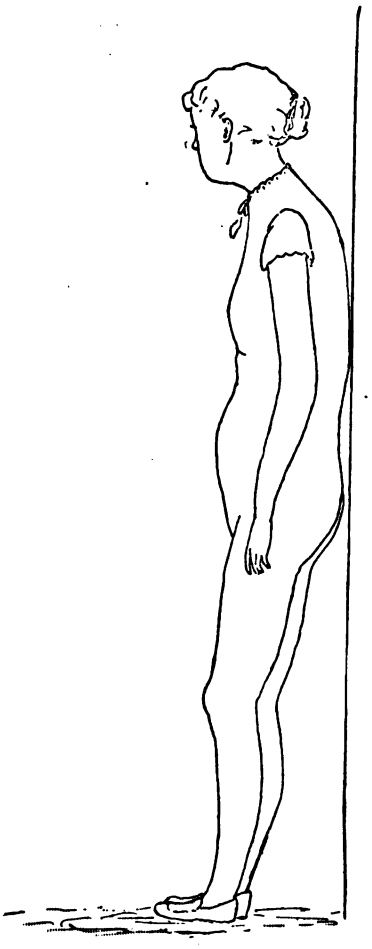


FIG. 2.

are strengthened; and in this way, only, the "miraculous cures" of lung trouble, heart disease, liver complaint, nervous prostration, rheumatism, neuralgia, etc., have been performed—simply by giving the organs room and opportunity to do their work, and then strengthening by proper exercise the muscles or parts that sustain them, while, in the attitude of Fig. 2, the organs themselves, during exercise of any kind, are only crowded one upon another, and still more displaced.

It is evident, therefore, how very necessary it is, that the proper position should be taken and retained during all exercise, whether it be at daily work, walking, or in physical culture.

The principal object of all physical culture is, or should be, to aid the body in attaining and in retaining the Psycho-Physical Pose, which is the Normal Pose.

In the first place, attention should be directed to the framework—the beautiful marble structure, with its wonderful joints—which not only supports the body, but gives shape and firmness of outline to it, and protects important organs. The different parts of it also act as levers, by which the muscles attached to them, directed by the brain through the nerves, move the body.

The joints and their movements will form the subject of our first lesson.

Commencing with the toes, we find the first tiny joints have become enlarged and disfigured with bunions, corns, ingrowing nails, and almost useless by wearing narrow-toed, short shoes. As graceful movement in walking depends largely on the action of these same tiny joints, let us lay aside our shoes, (unless we have on Indian moccasins, as they are the only shoes that give perfect freedom of movement to the foot), and try to give these joints their one movement, downward and return, and to the second joint the same movement. The third joint has three movements, upward, downward, and rotary. These exercises may be given seated.

Next, the ankle-joint, which has five beautiful movements, upward, downward, outward, inward, and rotary. We might walk with but the two movements, upward and downward, and many persons use only the two—but to skip, play, dance, or to give psycho-physical exercises, every movement is called into use, and thus not only the ankle, but all the joints in the body are made healthy and strong, and free from pains and aches.

The knee-joint has also five movements. First, standing, take the Psycho-Physical Pose, then straighten or brace the knee-joints, and move the knee-caps, or patellas, up and down.

This exercise prevents the knee-joints from protruding and becoming enlarged, as is often seen in those of old people who stoop or bend forward in walking. To this stooping or incorrectly forcing the joints too heavily into the sockets we attribute the cause of the diminished stature of old people as compared with their height when younger. And this also accounts for the feeble, tottering walk of the aged, and is one cause of rheumatism and gout. The joints are forced out of place, and for lack of proper exercise synovial oil is not manufactured, and the joints become diseased. Through exercise only is the oil for the joints provided; and not merely by the small amount of exercise one takes at daily work or walking, but the exercise which comes from every movement it is possible for the joints to make. Children at play and young people in dancing give every possible movement to their joints, but as they grow older think they must move more sedately, leave off the frolics of youth, bend forward with heads downward, provide themselves with canes, hobble along, and in this way bring on innumerable pains and aches.

Second knee movement. Stoop downward as low as possible, with knees together, without raising the heels from the floor or bending the body at the hips, then upward again, to Psycho-Physical Pose.

Third movement. From the first position take the bow-legged position, and back to first position. If bow-legged, take the same exercise with heels two or three inches apart, and at each return movement compel the knees to touch.

Fourth movement. Jumping; raise lower leg from knee backward and upward, until striking the under part of the upper leg, first alternately, very slowly, and then more rapidly, ending in jumping from one foot to the other.

Fifth movement. Pawing; imitating the pawing movement of the horse when resting, which is simply giving the joints a different exercise from that which they have in walking or running. It is a complex movement, calling into exercise the ankle and hip, as well as the knee. The knee is brought upward and then downward with a circular movement, the toe just touching the floor in the downward stroke; right, left, alternate.

Hip movements, sixteen in number. First, treading. Raise the leg and foot upward by the hip-joint, then downward. Raise the foot entirely from the floor; and keep the knee perfectly straight and immovable, that all the exercise may be at the hip; right, left, alternate.

Second movement. Torso moved downward by the hips. Third, moved backward. Fourth, to the right. Fifth, to the left. Sixth, rotary. Seventh, right leg raised upward by the hip-joint. Eighth, left leg raised upward by the hip-joint. Ninth, right leg to the right. Tenth, left leg to the left. Eleventh, right leg backward. Twelfth, left leg backward. Thirteenth, right leg rotary backward. Fourteenth, left leg rotary backward. Fifteenth, right leg rotary forward. Sixteenth, left leg rotary forward.

These exercises not only benefit the hip-joints, but also strengthen the muscles and reduce superfluous flesh across the abdomen.

We next come to the shoulder-joints, and find that they can

be moved in many different ways. First, forward. Second, backward. Third, upward. Fourth, downward. Fifth, arms raised upward, extended. Sixth, upward, until the backs of the hands touch above the head. Seventh, extended front until the palms of the hands touch. Eighth, extended backward until the backs of the hands touch, if possible. Ninth, the chest-expander and shoulder-blade adjuster. Raise the arms from the elbows upward, clinched hands, facing each other; then draw the shoulder-blades back together, and work them very slowly upward and downward and circularly, without moving the arms, except as they are moved by the shoulder-blades. The position of the arms holds the shoulder-blades in the proper place during the exercise. The chest is expanded and the back narrowed by the position of the shoulder-blades. The head should be held well back and upward during the exercise.

The neck-joint has fifteen movements, which must be given very slowly, as through this small passage run those wonderful little messages from the brain to every part of the body. First, head forward. Second, backward. Third, to the right. Fourth, to the left. Fifth, to the right backward. Sixth, to the left backward. Seventh, to the right oblique upward. Eighth, to the left oblique upward. Ninth, to the right oblique downward. Tenth, to the left oblique downward. Eleventh, to the right oblique backward and downward. Twelfth, to the left oblique backward and downward. Thirteenth, to the right oblique backward upward. Fourteenth, to the left oblique backward upward. Fifteenth, rotary or circular.

The elbow has two movements. First, an upward and return movement. Second, a rotary movement, by which the palm of the hand, as occasion requires, can be turned upward, around, or backward.

The wrist has the same movements as the ankle. First, up-

ward. Second, downward. Third, outward. Fourth, inward. Fifth, rotary.

The third joints of the fingers have three movements. First, upward. Second, downward. Third, rotary. The second and first joints have only a downward and return movement.

Next we give the complex devitalizing movements, beginning with the joints of the hands, and running on through all the joints of the body, resembling the movements of a fainting person.

Repose.

Sit, or lie down if possible, with relaxed muscles and closed eyes; and in thought visit the most beautiful place you have ever seen—go to the mountains, or to the ocean, or gaze at the calm, starlit sky. Even the *thought* of beholding these great, quiet objects of nature is most soothing, restful and refreshing.

Note.—Couches or lounges with slumber-robes should be furnished in every gymnasium, that the pupils may often rest,—not for any great length of time, but only for a minute or two, perhaps, after each series of exercises, or after each exercise requiring unusual exertion.

Recapitulation of Joint-Movements.

Toes.
- First joint, 1 movement downward.
- Second joint, 1 " "
- Third joint, 3 movements, upward, downward, rotary.

Ankle.
- First movement, upward.
- Second " downward.
- Third " outward.
- Fourth " inward.
- Fifth " rotary.

Knee.
- First movement, bracing.
- Second " stooping.
- Third " bowlegged or curving.
- Fourth " jumping.
- Fifth " pawing.

Repose.

Hips.
- First movement, treading.
- Second " bending torso forward.
- Third " " " backward.
- Fourth " " " to the right.
- Fifth " " " to the left.
- Sixth " rotary.
- Seventh " right leg forward.
- Eighth " left leg forward.
- Ninth " right leg to the right.
- Tenth " left leg to the left.
- Eleventh " right leg backward.
- Twelfth " left leg backward.
- Thirteenth " right leg rotary backward.
- Fourteenth " left leg rotary backward.
- Fifteenth " right leg rotary forward.
- Sixteenth " left leg rotary forward.

Recapitulation of Joint-Movements.—*Continued.*

Repose.

Shoulder.

First	movement	forward.
Second	"	backward
Third	"	upward.
Fourth	"	downward.
Fifth	"	arms extended, palms downward.
Sixth	"	arms raised, back of hands touching over head.
Seventh	"	arms extended, then forward, palms touching in front.
Eighth	"	arms extended, then backward, back of hands touching, if possible.
Ninth	"	chest-expander, shoulder-blade adjuster.

Repose.

Neck.

First	movement	forward.
Second	"	backward.
Third	"	to the right.
Fourth	"	to the left.
Fifth	"	to the right backward.
Sixth	"	to the left backward.
Seventh	"	to the right oblique upward.
Eighth	"	to the left oblique upward.
Ninth	"	to the right oblique downward.
Tenth	"	to the left oblique downward.
Eleventh	"	to the right oblique backward downward.
Twelfth	"	to the left oblique backward downward.
Thirteenth	"	to the right oblique backward upward.
Fourteenth	"	to the left oblique backward upward.
Fifteenth	"	rotary or circular.

RECAPITULATION OF JOINT-MOVEMENTS.—*Continued.*

Repose.

ELBOW.	First movement upward and backward. Second " rotary.
WRIST.	First movement upward. Second " downward. Third " outward. Fourth " inward. Fifth " rotary or circular.
FINGERS.	First joint 1 movement downward. Second " 1 " downward. Third " 3 " upward, downward, rotary.

Repose.

N. B.—Exercises for breathing, voice-culture, and for the organs of speech are given under Oral Elements.

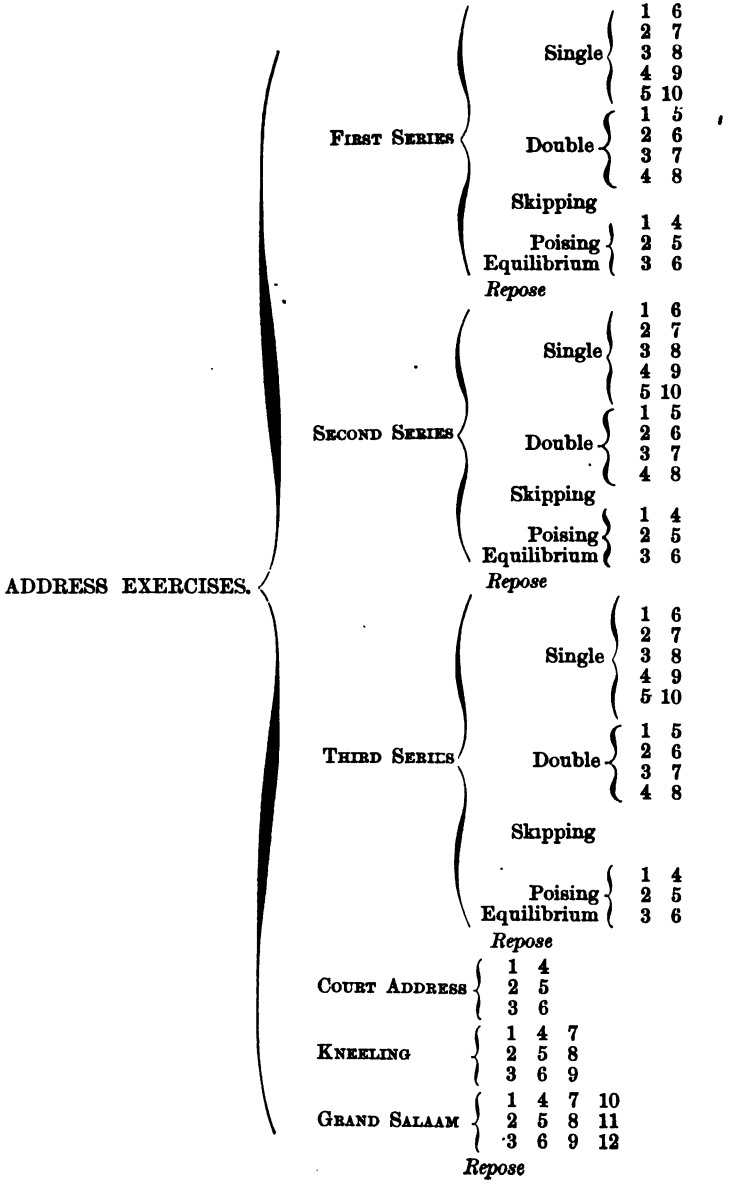
Address Exercises and Poses.

First Series.

The object of the Address Exercises, as the name implies, is to give, by the balance movements, elasticity and perfect psychic control of the body. They were designed, therefore, not only to develop strength and health, but more especially to give graceful bearing, a cultured, polite manner, and refined deportment.

From Fig. 3, one hundred and forty-four exercises are given, divided into three series, and two Skipping Exercises and six Poses or Equilibrium Movements after each series.

FIG. 3.


ADDRESS EXERCISES.
FIRST SERIES
Single
1 6
2 7
3 8
4 9
5 10
Double
1 5
2 6
3 7
4 8
Skipping
Poising
Equilibrium
1 4
2 5
3 6
Repose
SECOND SERIES
Single
1 6
2 7
3 8
4 9
5 10
Double
1 5
2 6
3 7
4 8
Skipping
Poising
Equilibrium
1 4
2 5
3 6
Repose
THIRD SERIES
Single
1 6
2 7
3 8
4 9
5 10
Double
1 5
2 6
3 7
4 8
Skipping
Poising
Equilibrium
1 4
2 5
3 6
Repose
COURT ADDRESS
1 4
2 5
3 6
KNEELING
1 4 7
2 5 8
3 6 9
GRAND SALAAM
1 4 7 10
2 5 8 11
3 6 9 12
Repose

Single Movement.

1. Right foot forward (1), and back to position (2), resting foot at (2) and (4); repeat.
2. Left foot forward (1), and back to position (2), resting foot at (2) and (4); repeat..
3. Right foot to the right (1), and back to position (2), resting foot at (2) and (4); repeat.
4. Left foot to the left (1), and back to position (2), resting foot at (2) and (4); repeat.
5. Right foot backward (1), and back to position (2), resting foot at (2) and (4); repeat.
6. Left foot backward (1), and back to position (2), resting foot at (2) and (4); repeat.
7. Right foot around front of left foot to the side (1), forming half circle and back (2), resting foot at (2) and (4); repeat.
8. Left foot around front of right foot to the side (1), forming half circle and back (2), resting foot at (2) and (4); repeat.
9. Right foot around back of left foot to the side (1), forming half circle and back (2), resting foot at (2) and (4); repeat.
10. Left foot around back of right foot to the side (1), forming half circle and back (2), resting foot at (2) and (4); repeat.

Double Movement.

11. Right foot forward (1), backward (2), position (3), resting at (3); repeat.
12. Left foot forward (1), backward (2), position (3), resting at (3); repeat.
13. Right foot to the right (1), past front of left foot to left (2), position (3), resting at (3); repeat.
14. Left foot to the left (1), past front of right foot to right (2), position (3), resting at (3); repeat.
15. Right foot to the right (1), past back of left foot to left (2), position (3), resting at (3); repeat.

16. Left foot to the left (1), past back of right foot to right (2). position (3), resting at (3); repeat.
17. Right foot around front of left foot to side (1), and back around back of left foot to side of left foot (2), position (3), forming a circle with toe, resting at (3); repeat.
18. Left foot around front of right foot to side (1), and back around back of right foot to side of right foot (2), position (3), forming a circle with toe, resting at (3); repeat.

First Skipping Exercise.

Right foot forward; jumping; throwing weight of body on ball of left foot, then left foot backward; jumping; throwing weight of body on ball of right foot. Repeat several times. Reverse with left foot forward; right foot backward; repeat.

Equilibrium Poise Movements.

First Series.

(1) Psycho-Physical Pose, right foot forward; arms rhythmic; eyes looking upward, then poise body forward *very slowly*, until resting on the ball of the right foot and on the toes of left foot (Fig. 4). (2) Then slowly sink back, moving right foot backward, changing position of hands, and poise forward on left foot. (3) Then move left foot backward, turn right foot to the right, and poise body to the right. (4) Then left foot to the left, and poise to the left. (5) Then bring right foot backward, and poise backward. (6) Then left foot backward and poise backward; finish with the Court Address (Fig. 7).

Note.—Each of the poises should glide so easily and grace fully into the next that the six have the appearance of but one exercise. Every joint and muscle in the body is called into exercise in these poises.

FIG. 4.

ADDRESS EXERCISES AND POISES. EQUILIBRIUM.

Second Series.

Second Series same as first without resting foot at (2). Count 1, 2, 3, 4, resting foot only at 4. Repeat. Double movements, count 1, 2, 3, 4, 5, resting foot only at 5. Repeat.

SKIPPING EXERCISE. EQUILIBRIUM.

Right foot to the right. Left foot to the left, jumping from one foot to the other, toes turned outward.

EQUILIBRIUM OR POISE MOVEMENT.

Second Series.

Poise same as in First Series (Fig. 4); then raise free foot entirely from the floor for a second, and slowly sink backward until resting on both feet to first position. Arms rhythmic.

1. Poise front with right foot forward, raising left foot from the floor, body resting on ball of right foot.
2. Poise front with left foot forward, raising right foot from the floor, body resting on ball of left foot.
3. Poise to the right, raising left foot from the floor, body resting on ball of right foot.
4. Poise to the left, raising right foot from floor, body resting on ball of left foot.
5. Poise backward on right foot, raising left foot from floor.
6. Poise backward on left foot, raising right foot from floor.

Finish exercise with the Court Address (Fig. 7).

FIG. 5.

FIGS. 5 AND 6.

ADDRESS EXERCISES.

Third Series.

Third Series, Figs. 5 and 6, same as First Series, except that the forward knee is bent in the front movements, and the backward knee in the back movements, and the foot rests at each count, 1, 2, 3, 4. In the circular movements both knees are bent; the foot rests at each count. In the double movements, count 1, 2, 3, 4, 5, resting at each count.

FIG. 6.

FIG. 7.

COURT ADDRESS.

By the backward movement of this series the Court Address (Fig. 7) is acquired, as is also the kneeling exercises (Figs. 8 and 9). To readily acquire graceful movement in the Court Address, practice walking forward three steps with bent knees, and then backward three steps, inclining the whole body slightly forward. This exercise should also be practiced to acquire graceful entrance to and exit from a room or platform.

FIG. 7.

FIG. 8.

KNEELING EXERCISES.

1. Walk forward three steps; pause for a moment with the right foot in advance, bring the right foot backward, then kneel slowly on the right knee, slowly inclining the body forward. Rise, bring left foot slowly backward, and give Court Address.

2. Kneel on left knee, same as above.

3. Same as first, then kneel on both knees.

To arise, bring first the right knee upward, resting body lightly on ball of foot; then with a slight inclination of the body forward, raise left knee, and arise, giving Court Address.

4. Same as 3rd, employing left knee first, etc.

FIG. 8.

FIG. 9.

GRAND SALAAM.

5. Same as 1st and 3rd, except before rising incline the body forward very slowly, three times, until forehead touches the floor, thus giving the Grand Salaam (Fig. 9).

FALLING EXERCISE.

Position (Fig. 8) kneeling rapidly, then allow the body to fall over to right or left; arise rapidly to kneeling position again, then to erect position, as quickly as possible.

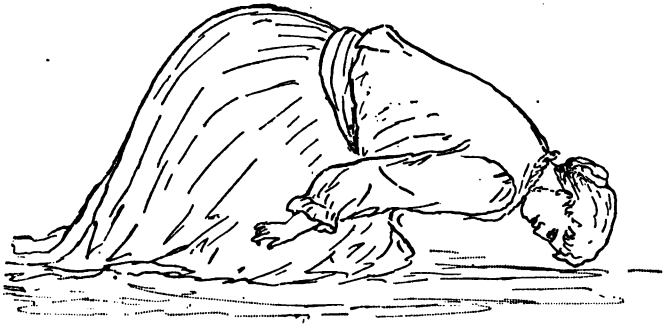


FIG. 9.

Directions for Walking.

We previously stated that the Psycho-Physical Pose should be retained in walking. By this we do not mean that the body should be always held in a perpendicular line, but that the correct poise can be retained although the body incline slightly forward, as in walking rapidly or in running, according to the law of gravity. (See Figs. 10 and 11.) However, it must be remembered, that the leg-movements beginning at the hip do not in any way affect the upper part of the body. Equality must be observed in the length of the steps. Short and long steps must not alternate, as this gives an awkward movement. Neither should the line or space for walking vary in width, as this gives a swaggering gait. The length of the step is said to be the length of the foot, and in well proportioned forms this may be correct; but when a very tall person with a very short foot walks according to this rule, a nipping, mincing, affected walk will be observed, while a very short person with a very long foot would have a striding, or sauntering walk.

The arms in walking should hang lightly at the side, their movements being directed by the movement of the body. By practicing the Joint Movements and the Address Exercises under the direction of any teacher holding a certificate from the Conservatory of Thomas Psycho-Physical Culture and Elocution, one cannot fail to acquire an elegant, graceful walk.

To notice, to criticise, and to imitate, the walks of others by way of contrast, greatly aids one in acquiring an easy, graceful carriage. As before stated, the walk often denotes the character of the person.

FIG. 10.

We give below a few noticeable walks for exercise

High step.
Dragging step.
Short step.
Long step.
Light step.
Heavy step.
Swaggering step.
Swinging step.
The policeman's walk.
The soldier's walk.
The walk of the vain person.
The walk of the proud person.
The walk of the lazy person.
The walk of the energetic person.
The walk of the successful person.
The walk of the person whose brain is too large for his body.
The walk of the person whose brain is too small for his body.
The walk of the person who wears tight shoes and high heels.
Walking with the Psycho-Physical Pose. (Fig. 10.)
Walking with opposite pose. (Fig. 11.)
Walking backward, Court Address step.

FIG. 11.

As a further aid to acquire lightness of step, grace of movement and buoyancy of spirit, the following running and skipping exercises should be practiced:

1. Describe half circle with feet alternately, with toe turned outward, balance movement, forward step.

2. Prancing with high step, describing half circle downward, with toe.

3. Skipping or hopping with forward foot thrown upward.

4. Balancing on foot held backward, first the right and then the left foot.

5. Circling. Describe circle, first with right foot thrown over to the left side without touching floor, then with circular movement brought forward to the floor on the right side. Left foot same movement.

6. Dog trot. (Fig. 12.) Very short step on ball of foot.

FIG. 12.

FIG. 13.

LEAPING.

7. Leaping. Fig. 13, which is the correct step for running rapidly.

FIG. 13.

FIG. 14.

HIPITY HOP.

8. Hipity hop. (Fig. 14.) Long step.
9. Polka steps, lengthened.
10. Galop.
11. Galop, five steps; polka, five steps.
12. Waltz.

FIG. 14.

Classification of Harmonious Action.

- Making circles. 1, 2
- Shaking. 1, 2
- Rocking. 1, 2
- Swinging. 1, 2
- Cobweb. 1, 2
- Walking beam.
- Windmill. 1, 2
- Swimming. 1, 2
- Sawing. 1, 2
- Sailor leap.
  - Throwing. 1, 2
  - Hauling. 1, 2
- Spinning. 1, 2
- Throwing. 1, 2
- Sowing. 1, 2
- Turning crank. 1, 2, 3
- Mowing. 1, 2
- Chopping. 1, 2
- Framing. 1, 2
- Seeking corner.
- Tug of War.
- Walking, Running, Skipping, etc.

Psycho-Physical Harmonious Action.

These exercises combine the natural movements of the body in play and in work. They were devised for various purposes: to relieve awkwardness, to reduce superfluous flesh, to strengthen and enlarge weakened or flabby muscles, to correct deformities, to create buoyancy of spirit and lightness of body, and to benefit those suffering from diseases brought about by incorrect carriage.

The following exercises will be found of great assistance in securing graceful finger, hand, and arm movements.

FIG. 15.

CIRCLE EXERCISE.

Make circles with wrist movements just touching the ends of the fingers. Then combine elbow and finally shoulder circular movement with the wrist and finger exercise; the right hand and arm apparently describing a large, and the left a smaller circle. Then reverse. The movement may be extended to the whole body, the feet changing positions, and many different and beautiful poses assumed.

Shaking. Body devitalized and drooping; arms hanging; jump slowly from one foot to the other, shaking the whole body.

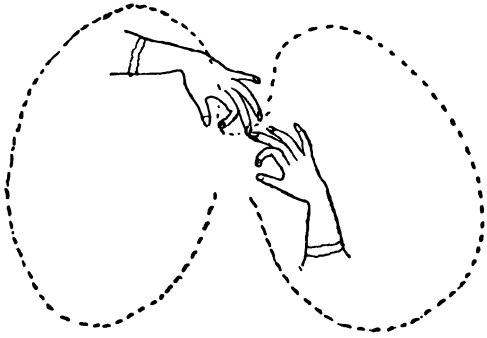


FIG. 15.

FIG. 16.

ROCKING.

1. Poise the body slowly forward and backward, with harmonious movement, from one foot to the other, raising the heels but not the toes from the floor.
2. Left foot forward, same movement as 1st.
3. Right foot to the right, same as 1st.
4. Left foot to the left, same movement as 1st.

FIG. 16.

FIG. 17.

SWINGING.

1. Arms raised and held perpendicularly, hands grasping imaginary ropes, swing forward and backward as far as possible, lifting first one foot, then the other, entirely from the floor.

2. Left foot forward, same movement as 1st.

FIG. 17.

FIG. 18.

COBWEB.—*Forward Movement.*

1. With fingers and thumbs draw out, very slowly and daintily, imaginary delicate lines in every direction. Hands, head, and body in graceful harmonious movements. Finally, attach the lines to every part of the cornice, commencing in front, reaching forward with right hand as far as possible, then to the right, then backward, the right foot changing position with the movements of the hands and body.

2. Left hand, same movement as 1st.

FIG. 18.

FIG. 19.

COBWEB.—*Backward Movement.*

FIG. 19.

FIG. 20.

WALKING BEAM.

Arms raised and extended; palms downward; body moved slowly as possible, first to the right downward, and then to the left downward. Heels moved upward and downward with motion of body, but toes not raised from the floor, nor position of feet changed. Head moves with the body

FIG. 20.

FIG. 21.

WINDMILL.—*Forward Movement.*

Arms extended; palms forward; body moved very slowly to the right and backward, and then to the left and backward, as far as possible. Heels moved upward and downward or with twisting motion. Toes not raised from the floor. Head moves with the body.

FIG. 21.

FIG. 22.

WINDMILL.—*Backward Movement.*

FIG. 22.

FIG. 23.

SPINNING.

Three steps backward, slightly bending the body with each step, turning, at the same time, an imaginary wheel with the right hand, and pulling out an imaginary thread from the spindle with the left hand. Then, with a balance movement, hold wheel by the rim a second, and bring left hand toward breast. Then take three steps forward, again turning the wheel to wind the thread on the spindle.

FIG. 23.

FIG. 24.

SWIMMING.—*Forward Movement.*

1. From Psycho-Physical Pose take position of Fig. 24, with right foot forward; palms of hands brought together forward, touching, then outward and backward, arms making extended circle to Fig. 25, when the chest is fully expanded, and the shoulders and shoulder-blades are brought backward and downward. Head held upward.

2. Left foot forward, same movement as 1st.

FIG. 24.

FIG. 25.

SWIMMING.—*Backward Movement.*

FIG. 25.

FIG. 26.

SAILOR LEAP, THROWING ROPE.—1*st Attitude.*

1. With imaginary coil of rope in hands, give movement forward and backward twice, as though to throw the rope, and the third time toss it, leaping forward on right foot, on which poise for a second, while the left foot is raised as in Fig. 27. Then sink backward on left foot, and take two more steps backward, gaining position of Psycho-Physical Pose.

2. Left foot forward. Left hand outward. Same movement as 1st.

FIG. 26.

FIG. 27.

SAILOR LEAP, THROWING ROPE.—*2nd Attitude.*

FIG. 27.

FIG. 28.

SAILOR LEAP, PULLING THE ROPES.—1*st Attitude.*

1. Look upward to imaginary rope hanging downward; then with a leap upward and forward grasp the rope with both hands (right hand above), poise for a second on right foot, with the left foot raised as in Fig. 28, then haul down the rope to the left side, as in Fig. 29.

2. Left foot forward, and left hand above; leaping on left foot, hauling the rope to the right side.

FIG. 28.

FIG. 29.

SAILOR LEAP, PULLING THE ROPES.—*2nd Attitude.*

FIG. 29.

FIG. 30.

CROSS-CUT SAWING.—*Forward Movement.*

1. Form class in two lines, facing each other, right feet forward, right line poise forward, as in Fig. 30. Left line backward, as in Fig. 31. Then, at word of command, change position. Movement of arms as in sawing.

2. Left feet forward. Left hands above. Same movement as 1st Exercise.

FIG. 30.

FIG. 31.

CROSS-CUT SAWING.—*Backward Movement.*

FIG. 31.

FIG. 32.

THROWING.

Arms raised and thrown back of head as far as possible, then slowly downward to the floor, and back of feet, with balance movement, then forward, as though picking up something, then upward and backward again, as though throwing something over the head.

FIG. 32.

FIG. 33.

SOWING, WALKING EXERCISE.—1*st Movement.*

1. Left hand apparently holding apron with seed. Right hand holding seed. Right foot thrown forward as right hand throws the seed (Fig. 34). Left foot thrown forward as the right hand takes seed from apron.

2. Left hand sowing, holding apron with right hand.

FIG. 33.

FIG. 34.

SOWING.—*Last Movement.*

FIG. 34.

FIG. 35.

TURNING CRANK.

1. Turn imaginary crank, as indicated by circle. Arm and hand moved only as hip directs.
2. Left hand. Same movement, left.
3. Right hand above. Same movement.
4. Left hand above. Same movement.

FIG. 35.

FIG. 36.

MOWING. WALKING MOVEMENT.

1. Similar to Sowing. Right hand and foot forward at the same time. Left foot brought forward as imaginary scythe is brought backward.

2. Left-handed movement.

FIG. 36.

FIG. 40.

FRAMING.—*Front View.*

FIG. 40.

CLASS TALK.

Relation of Elocution to a Complete American Education.

THE question is frequently asked, "What is education?" "What constitutes a complete American education?" We find about as many different answers to this question as there are different writers upon the subject. Expressed simply, we regard the general term—education—as signifying that complete unfoldment and exercise of all the powers and faculties of the mind which will produce the most perfect types of cultured and self-governed men and women. Brilliant powers and faculties may be possessed but never brought into vigorous exercise. Keen and clear mental perceptions are only the result of persistent, oft-repeated, and unremitting effort, intelligently put forth by the earnest, hard-working, and untiring student. The prime object of an American education, to many, appears to be the promotion of earnest, vigorous thought, apart from its expression or transmission to others. The great and never-ceasing demand of the day is for "thinkers" and learned philosophers. Scarcely any attention seems to be paid, on the part of most of our educational writers, to that phase of a complete education which has to do with the intelligent and fluent expression of thought. Now, while we can most fully and heartily appreciate the vast importance of independent, self-reliant thought, yet we believe it even much more essential to be able to give the most forcible and powerful utterance or expression to our thoughts. Our mints might go on to all

eternity issuing the brightest and most beautiful coins that can be produced from the die; but what would they be worth if never put into circulation? Thoughts, to be of any service or value to the world, must be transmitted to the world; and this faculty of most successfully imparting our thoughts or the thoughts of others, we conceive to be the very highest attainment in an ordinary complete education. It is true that

> "Full many a flower is born to blush unseen,
> And waste its sweetness on the desert air,"

and it is equally true that many and many a boy and girl of excellent ability has failed to ever attain distinction in the world by the failure on the part of his or her instructors, to insist on the proper expression of thought. This gives us a glimpse of something that is not just right in our present educational system; a very serious defect in what is, in other respects, so admirable and excellent, and, not only our common district schools, but even some of those of our cities—yes, many of them, are suffering from the want of that attention which this matter deserves.

We surely do not need, at this day and age of the world, to enter into a lengthy discussion to insist upon the importance of the study and practice of elocution and vocal culture. The full and crowded houses that our fine readers everywhere, nightly, command is, in itself, a conclusive and unanswerable argument. It cannot fail to convince us of the very high estimate that public opinion places upon the value of good reading. We shall simply confine our attention, then, to some suggestions that will, perhaps, be of service to those who have had less experience in teaching, and fewer opportunities for studying and practicing this art. The whole science of elocution is based upon the mode of utterance of anything spoken; and when we remember that man's influence over his fellow-men is

most wonderfully proportioned to the tones of his voice, the expression of his countenance, physical development and general bearing, all of which may be included in one expression, namely, his manner of communicating his thoughts, we may realize, in some measure, what a claim this study has upon the attention of every teacher. The ancients regarded the skilled and powerful orator as far more capable of moving and influencing the great mass of the people than even the most powerful warrior. We have sometimes thought that the power of interpreting and effectually expressing the beautiful and noble thoughts of many of our writers, is even greater than to have originated those thoughts without the power of appropriate expression. We are, doubtless, all well acquainted with men and women who are little less than "walking cyclopædias;" whose education has been most liberal, and whose knowledge, both in science and literature, is deep and profound, yet whose faculties for imparting what they know have never been developed, and who are, therefore, almost entirely without the ability to turn their resources of knowledge to account, or to make their powerful minds felt by others.

Of how many public speakers will the same remark prove true, and how inexcusable is the negligence which suffers the most important truths to seem uninteresting and dull through mere sluggishness of delivery! How unworthy of one who performs the high function of a religious instructor (upon whom depends, in a great measure, the religious knowledge and devotional sentiment of so many), to imagine that he can worthily discharge this great mission by occasionally talking for an hour in a manner which he has taken no pains to render correct and attractive, and which, simply through the want of that command over himself which study and practice would give, renders the ideas uttered ineffectual and powerless! It has been said of a great preacher that, "truths divine come mended from

his tongue." Alas! from how many do they come weakened and worthless! and we may apply the same thought to the promulgator and defender of truth everywhere—on the rostrum, at the bar, pleading for right and justice, and in the school-room, developing and moulding characters, already stamped with the divine impress.

The appreciation of the truly beautiful in elocution we shall term the "æsthetic view" of the subject—the view that is commonly lost sight of. The science of the beautiful or "æsthetic," in general, consists in a fine perception of the conformity of things deemed beautiful, with those ideas of reason that correspond with them; while art, considered with reference to beauty, is the embodiment of these ideas in external forms, so as to make them clearly perceptible to others; and as both these ideas are embodied in our subject, the elocutionist is not only a scientist, but also an artist as well.

Now, as elocution consists of the outward expression of thoughts and emotions, by means of articulated and modulated speech, aided by gesture or physical action, and as the beautiful in elocution consists of the conformity of this outward manifestation with the inward thoughts and emotions, it follows that elocutionary science comprises chiefly a perception or appreciation; first, of the relation which exists between thought and emotion; and, secondly, of the relations between these and language. Further, it follows that the elocutionary art is nothing more nor less than the ability to adapt the external language (speech and gesture) to the inward thoughts and emotions, in strict conformity with these relations. To give a boy or girl a full and comprehensive view of this phase of the subject is to combine with his common school education that which will not fail, in coming years, to yield him or her the purest and highest gratification and delight.

Another result of a proper teaching of this science is, that

scholars will form correct habits of study, of mental analysis, the power of nice discrimination in regard to thought, rapidity in thinking and in interpreting thought; and what is more essential than that they should learn this at the earliest possible period of their school life? This science develops and calls into exercise the various powers of the mind as no other science does, and can it, then, fail to be a means of mental culture and improvement?

But there is still another stand-point, viewed from which elocution is, if possible, still more essential to a thorough course than from the foregoing. It is the physical. Regarded as a means of developing and strengthening the physical nature, and more especially the pulmonary organs, it may be considered one of the most useful and healthy of school-room exercises.

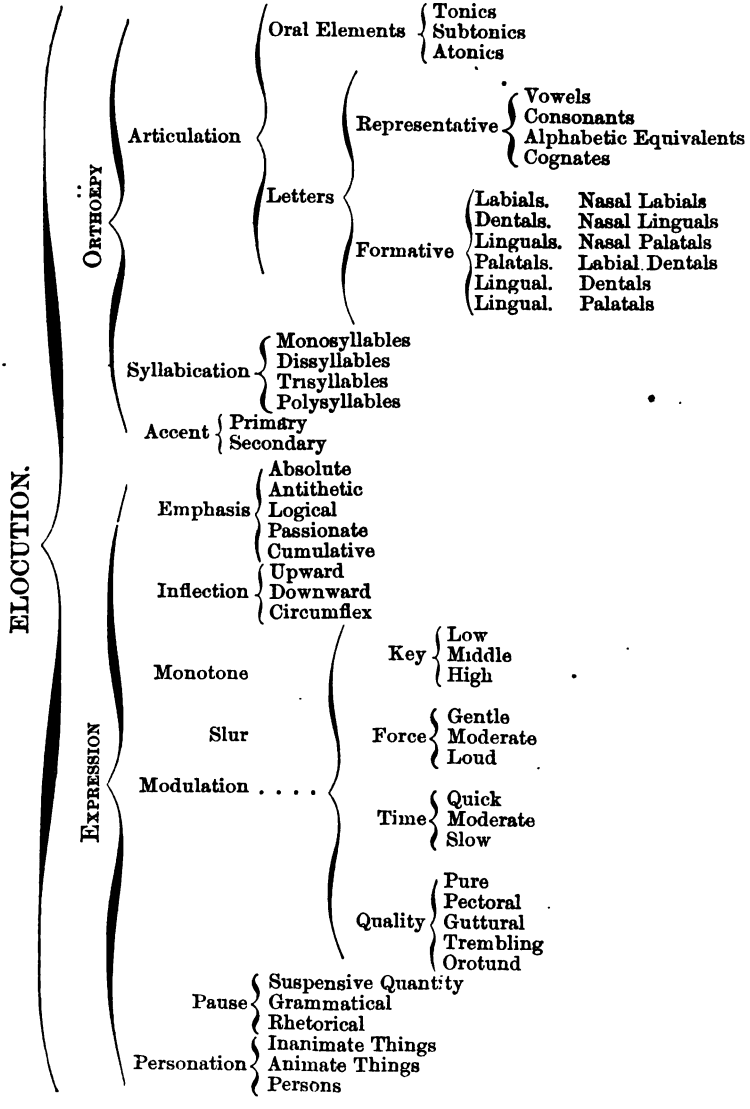
Life is the result of the two grand processes of assimilation and respiration, eating and breathing. Where the latter is deficient, the former is sure to be defective also, and who knows in how many cases the seeds of pulmonary consumption are insidiously but most faithfully sown, germs of dreadful disease planted in the tender organism of the child during the long period of confinement and lack of lung exercise within the poisonous and vitiated air of the school-room?

The proper and constant careful use of vocal, breathing and physical exercise, from the very manner in which they are or ought to be) conducted, would almost preclude the possibility of contracting disease in this manner, and the beneficial results that it invariably produces upon the physical system justify me in saying that such exercise should, in no case, be neglected in the school-room.

The science and art of elocution, then, has a most intimate connection to a complete American education, in developing, as we have endeavored to show, the mental faculties, in

strengthening the physical system and in creating, within the mind of the child, a love for the beautiful in writing.

Having merely glanced at this relation, we conclude with the hope that this important and delightful study will speedily attain the prominence and distinction that it deserves in our rapidly improving system of education, at once the glory and the pride of the American people.


ELOCUTION.
ORTHOEPY
Articulation
Oral Elements
Tonics
Subtonics
Atonics
Letters
Representative
Vowels
Consonants
Alphabetic Equivalents
Cognates
Formative
Labials. Nasal Labials
Dentals. Nasal Linguals
Linguals. Nasal Palatals
Palatals. Labial Dentals
Lingual. Dentals
Lingual. Palatals
Syllabication
Monosyllables
Dissyllables
Trisyllables
Polysyllables
Accent
Primary
Secondary
EXPRESSION
Emphasis
Absolute
Antithetic
Logical
Passionate
Cumulative
Inflection
Upward
Downward
Circumflex
Monotone
Slur
Modulation
Key
Low
Middle
High
Force
Gentle
Moderate
Loud
Time
Quick
Moderate
Slow
Quality
Pure
Pectoral
Guttural
Trembling
Orotund
Pause
Suspensive Quantity
Grammatical
Rhetorical
Personation
Inanimate Things
Animate Things
Persons

ELOCUTION.

Reading aloud and recitation, as before stated, when managed with due regard to the natural powers of the individual, are most useful and invigorating muscular exercises. Both require the varied activity of most of the muscles of the trunk; and in forming and undulating the voice, not only the chest, but also the diaphragm and abdominal muscles, are in constant action, and communicate to the stomach and bowels a healthy stimulus. They also are extremely useful in developing and giving tone to the organs of respiration, and to the general system. To those threatened with pulmonary disease, no more effective treatment can be given than this kind of exercise.

To memorize and recite the best thoughts of the best authors or poets is also most refining and cultivating to the whole body. The different attitudes, the varied facial expressions and movements of limbs and hands required to express beautiful or noble thoughts and emotions, all tend to give a grace and beauty which can be acquired in no other way.

We, therefore, make elocution one of the principal divisions of Psycho-Physical Culture.

DEFINITIONS.

1. Elocution is the utterance or delivery of thought.
2. Good elocution is the delivery of thought (our own or others') understandingly, correctly, and effectively.
3. It embraces Orthoëpy and Expression.
4. Orthoëpy is the art of correct pronunciation.
5. It embraces Articulation, Syllabication, and Accent.
6. Good Articulation is the distinct utterance of the oral el ments in syllables and words.

7. Oral elements are the sounds that, uttered separately or in combination, form syllables and words. They are produced by different positions of the organs of speech, in connection with the voice and breath.

8. The principal organs of speech are the lips, teeth, tongue, and palate.

9. Letters are symbols used to represent or to modify oral elements.

10. Oral elements are divided into eighteen tonics, fifteen subtonics, and ten atonics.

11. Tonics are pure tones produced by the voice with but slight use of the organs of speech.

12. Subtonics are tones produced by the voice modified by the organs of speech.

13. Atonics are mere breathings, modified by the organs of speech.

14. Cognates are letters whose oral elements are produced by the same organs of speech in a similiar manner. (*F* is a cognate of *v*.)

15. Alphabetic equivalents are letters, or combinations of letters, that represent the same elements or sounds. (*Ea* is an equivalent of *a* in *great*.)

16. In office, letters are divided into vowels and consonants; vowels represent the tonic elements; consonants represent either subtonic or atonic elements.

17. In respect to formation, letters are divided into labials, dentals, linguals, palatals, nasal-labials, nasal-linguals, nasal-palatals, labial-dentals, lingual-palatals, lingual-dentals, etc.

18. Labials are words whose oral elements are chiefly formed by the lips, as *b*, *p*, *w*, *wh*.

19. Dentals are letters whose oral elements are chiefly formed by the teeth, as *j*, *s*, *ch*, *sh*.

20. Linguals are letters whose oral elements are chiefly formed by the tongue, as *d*, *l*, *r*, *t*.

21. Palatals are letters whose oral elements are chiefly formed by the palate, as *g*, *k*.

22. *M* is a nasal-labial; *f* and *v* labial-dentals; *n* a nasal-lingual; *y* a lingual-palatal; *th* a lingual-dental; *ng* a nasal-palatal, etc.

ORAL ELEMENTS.

Tonics.		*Subtonics.*		*Atonics.*	
ā	aim	b	babe	f	fame
ă	at	d	dear	h	hat
ä	arm	g	go	k	kind
a̤	all	j	jet	p	pit
ä̤	air	l	lame	s	sin
ȧ	ask	m	man	t	top
ē	eve	n	not	th	thin
ĕ	end	ng	sing	ch	chin
ê	err	r	run	sh	shun
ī	ice	th	this	wh	when
ĭ	it	v	vine		
ō	old	w	went		
ŏ	on	y	yes		
o̤	ooze	z	zeal		
ū	use	z	azure		
ŭ	up				
u̇	full				
ou	out				

EXERCISES FROM THE ABOVE TABLE FOR BREATHING, FOR THE VOICE, AND FOR THE ORGANS OF SPEECH.

1. Give the oral element twice, then pronounce the word opposite. Ex.: *a*, *a*, *aim*; *a*, *a*, *at*, etc.

2. Give all the oral elements—tonics, subtonics, atonics.
3. Give the tonics with one breath.
4. Give the tonics twice with one breath.
5. Give the subtonics with one breath.
6. Give the subtonics twice with one breath.
7. Give the atonics with one breath.
8. Give the atonics twice with one breath.
9. Give all the oral elements with one breath.
10. Give all the oral elements twice with one breath.
11. Give each oral element from very low to very high.
12. Give each oral element from very high to very low.
13. Give each oral element with waves of the voice.
14. Give each oral element as long as possible with one breath.
15. Give each oral element as long as possible with one breath from very low to very high.
16. Prefix the letter *h* to each vowel sound and give exercise in laughing.

Exercise in laughing may also be given with all the subtonics and atonics.

Laughter! 'tis the poor man's plaster,
Covering up each sad disaster.
Laughing, he forgets his troubles,
Which, though real, seem but bubbles.
Laughter! 'Tis a seal of nature
Stamped upon the human creature.
Laughter, whether loud or mute,
Tells the human kind from brute.
Laughter! 'Tis Hope's living voice
Bidding us to make our choice,
And to cull from thorny bowers,
Leaving thorns and taking flowers.

Sighing, gasping, panting, sobbing, to be given after laughing exercise.

17. Trilling the *r*, to different tunes, is one of the best exercises for the tongue.

18. Whistling is a fine exercise for the lips.

NOTE.—Prolonging the sounds of *m*, *n*, and *ng* we have found a remedial exercise for those troubled with catarrh.

19. Reading as distinctly as possible, from a whisper to a very loud tone, is a valuable exercise for the organs of speech, and also for the lungs.

Other breathing-exercises consist in hanging from a chandelier a Japanese fish or a piece of paper, and blowing it, first from a short distance, and then increasing the distance, thus, also, increasing the capacity of the lungs.

In blowing the thistle or milkweed-down into the air upward, striving to keep it there with the breath, and following it around the room, gives most beautiful movements and poses to the head, and places the body in graceful, varied. and healthful attitudes.

Filling the balloons (which can be obtained at the Conservatory or from any licensed teacher of this system) with air from the lungs, and tossing and catching them, is a most fascinating and beneficial exercise for old and young, and gives the most healthful and graceful movements to every portion of the body. (Fig. 41.) The name Thomas Psycho-Physical Culture (copyrighted) is printed on the balloons, with a figure representing one of the best positions of the body in taking the exercise.

FIG. 41.

EXERCISE WITH WORDS CONTAINING DIFFICULT COMBINATIONS OF THE SUBTONICS AND ATONICS.

First give each sound by itself; then connect the first element with the second; next, give the first, second, and third, separately; then in combination, at a single utterance. Proceed thus to the end of the word.

EXAMPLES.

bd: Orb'd, prob'd, rob'd, rub'd, sob'd.
bdst: Prob'dst, fib'dst, dub'dst, bob'dst, sob'dst.
bldst: Tumbl'dst, fabl'dst, stabl'dst, disabl'dst.
bls: Stabl's, fabl's, nibbl's, gabbl's, babbl's.
br: Brave, brown, break, breath, brine.
dlst: Addl'st, paddl'st, saddl'st, peddl'st, fiddl'st.
fldst: Baffl'dst, raffl'dst, shuffl'dst, muffl'dst.
gdst: Beg'dst, haggl'dst, bag'dst, flog'dst.
kldst: Tackl'dst, buckl'dst, truckl'dst, twinkl'dst.
ldst: Hold'st, mold'st, bold'st, gild'st.
mdst: Tam'dst, trim'dst, seem'dst, dream'dst.
ndlst: Handl'st, kindl'st, fondl'st.
ngd: Rang'd, hing'd, hang'd, ring'd.
rjd: Merg'd, charg'd, enlarg'd, forg'd.
rldst: Furl'dst, snarl'dst, whirl'dst, hurl'dst.
rmdst: Arm'dst, charm'dst, form'dst, storm'dst.
rndst: Turn'dst, burn'dst, scorn'dst, spurn'dst.
rchd: Arch'd, march'd, search'd, parch'd.
ngs: Songs, wrongs.
ngst: Hang'st, wrong'st, bring'st, wing'st.
ngth: Length, strength.
bdst: Barb'dst, prob'dst.
rjd: Urg'd, scourg'd.
plst: Rippl'st, tippl'st.

rkdst :	Work'dst, thank'dst.
rvd :	Curv'd, swerv'd, serv'd, starv'd.
rtst :	Hurt'st, part'st, smart'st, report'st.
skst :	Bask'st, mask'st, frisk'st.
stld :	Nestl'd, bristl'd, wrestl'd, jostl'd.
thd :	Breath'd, wreath'd, sheath'd, bequeath'd.
ths :	Breath's, wreaths, sheaths, bequeaths.
thdst :	Wreath'dst, breath'dst, sheath'dst, bequeath'dst.
tld :	Nettl'd, settl'd, battl'd, bottl'd.
tldst :	Nettl'dst, settl'dst, throttl'dst, bottl'dst.
vdst :	Liv'dst, deceiv'dst, grov'ldst, believ'dst.
vldst :	Drivel'dst, grovel'dst, shovel'dst.
zld :	Dazzl'd, muzzl'd, puzzl'd.
zldst :	Dazzl'dst, muzzl'dst, puzzl'dst.
zm :	Chasm, spasm.
zms :	Chasms, spasms.
zn :	Pris'n, ris'n.
znd :	Impris'n'd, reas'n'd.
nst :	Impris'n'st.
znz :	Seas'ns, pris'ns.

Words containing â, á, ê, ĭ, ŏ, ū, ou, are very often mispronounced.

EXAMPLES.

â	á	ê	ĭ	ŏ	ū	ou
air	ask	err	multiply	log	muse	our
fair	task	earn	difficult	dog	due	house
hair	fast	earth	dividend	god	dew	down
rare	last	ermine	simplify	song	duty	town
care	mast	error	beautiful	long	beauty	round
chair	past	first	intensify	wrong	view	found
dare	cast	firm	dutiful	gone	lieu	mound
share	bask	fern	cultivate	moss	sue	ground
snare	basque	turn	imitate	frost	few	sound
tear	cask	learn	ossify	toss	Tuesday	abound
pair	glass	her	solidify	cross	avenue	about
pare	grass	girl	ominous	coffee	influence	scout
tare	gas	bird	regiment	nostril	picture	rout
parent	rasp	urn	military	coffin	literature	gown
lair	entrance	service	compliment	rostrum	figure	now
repair	athletic	virtue	nominate	horror	educate	announce
harass	askance	measure	physical	origin	music	proud
despair	answer	azure	purify	often	purity	shroud
aware	fancy	perfect	sentiment	moral	neutral	crowd
stair	dance	birth	imagination	strong	pursue	thousand
prayer	drama	furnish	propensity	along	illusion	power
beware	passion	murmur	humanity	office	statue	flower

A, as the name of a letter, or when used as an emphatic word, should be pronounced ā; as;

I did not say ā book, but *the* book

I said ā, not ō.

When not emphatic it is pronounced á; as,

Give me á pen, á piece of paper and á book.

The, when not emphatic nor immediately followed by a word commencing with a vowel sound, should be pronounced thĕ; as,

Thĕ pear, thĕ peach, thē apple, and thĕ plum are yours.

When *u*, or its alphabetic equivalent, is preceded by *r* or the sound of *sh* in the same syllable, it has always the sound of *o* in *do;* as,

The shrewd man spoke truly, though abstrusely.

Assure him we surely will not rudely intrude, nor rudely misconstrue the truce.

R may be slightly trilled when immediately followed by a vowel sound in the same syllable; as,

He is bright, and brave, and true.

In participles used adjectively, the *e* and its attendant consonant form a separate syllable; as,

The wick*ed*, ragg*ed*, wretch*ed* vagrant cursed the learn*ed*, belov*ed*, bless*ed* teacher.

Errors in Articulation.

Errors in articulation arise chiefly: *First, from the omission of one or more elements in a word;* as,

an' for and.
fren's for friends.
blin'ness for blindness.
fac's for facts.
sof'ly for softly.
fiel's for fields.
wil's for wilds.
he'ms for helms.
thrus's for thrusts.
promp's for prompts.
fros's for frosts.
sta'm for storm.
wa'm for warm.
boist'rous for bois-ter-ous.
chick'n for chick-en.
hist-'ry for his-to-ry.
nov-l for nov-el.
trav'l for trav-el.
respec's for respects.
ev'ry for every.
kitch'n for kitchen.
sudd'n for sudden.

Secondly, from uttering one or more elements that should not be sounded; as,

ev-en for ev'n.
heav-en for heav'n.
tak-en for tak'n.
sick-en for sick'n.
driv-el for driv'l.
grov-el for grov'l.
wag-on for wag'n.
glad-den for glad'dn.
drunk-en for drunk'n.
doz-en for doz'n.
fright-en for fright'n.
rav-el for rav'l.
sev-en for sev'n.
sof-ten for sof'n.
shak-en for shak'n.
shov-el for shov'l.
shriv-el for shriv'l.
op-en for op'n.
tight-en for tight'n.
silk-en for silk'n.
giv-en for giv'n.
kit-ten for kitt'n.

Thirdly, from substituting one element for another; as,

set for sit.
sence for since.
shet for shut.
forgit for forget.
cărе for cârе.
dănce for dȧnce.
păst for pȧst.
ăsk for ȧsk.
grăss for grȧss.
s'rill for shrill.
w'irl for whirl.
agān for again (a-gen).
agānst for against (agenst).
trūe for true (trò).
ben for been (bin).
ketch for catch.
hŏm for hōme.
trof-fy for tro-phy.
pa-rent for pâr-ent.
bun-net for bon-net.
chil-drun for chil-dren.
sul-lar for cel-lar.
mel-ler for mel-low.
pil-ler for pil-low.
mo-munt for mo-ment.
harm-liss for harm-less.
kind-niss for kind-ness.
wis-per for whis-per.
sing-in for sing-ing.
herth for hearth (harth).
mod-ist for mod-est.
entrunce for entrance.
honer for honor.
pos-su-bl for possible.

Fourthly, from overlapping; as,

Let tall men pray sim	for	Let all men praise him.
He can debate on neither side	"	He can debate on either side.
Let tus sall be happy	"	Let us all be happy.
Keep thy known counsels	"	Keep thine own counsels.
Wisdom mis sabove rubies	"	Wisdom is above rubies.
Did jew go	"	Did you go.
Would jew do wit	"	Would you do it.
Could jew see	"	Could you see.
She sees sim	"	She sees him.
I saw them mall	"	I saw them all.
His sour is sup	"	His hour is up.

Exercises in Articulation.

Let the student read and re-read the following exercises containing combinations of oral elements difficult of pronunciation, distinctly articulating each sound.

(Silent letters are omitted, and the words are spelled as they are pronounced in some of the exercises.)

1. Ă bĭg blăk bŭg bĭt ă bĭg blăk bâr.
2. Sŏks ănd shŏz shŏk Sūzăn.
3. Round thŭ rŭf and rŭgĕd rŏks thŭ răgĕd răskăl răn.
4. Shŏr al hêr pathz ar pathz ŏv pēs.
5. Thŭ kăt răn ōvr thŭ rŏf ŏv thŭ hous with ă lŭmp ŏv ra lĭvr ĭn hêr mouth.
6. Evĕrĭ gŭvêrnmĕnt haz ĭts hĭstŏrĭ.
7. Both'z yŏths with troths yūz ōthz.
8. Sŭnz sĭnk ŏn sŭnz, ănd sĭstĕmz sĭstĕmz krŭsh.
9. Fals fās mŭst hīd what thŭ fals hart dŭth nō.
10. Thŭ strĭplĭng strānger strād strāt thro thŭ strŭg-lĭng strēm.
11. Thŭ prodent rekrot wŭd nŏt ĕt thăt krod frot.
12. Hē mĕrĭlĭ mêrmêrd mêrsĭ, mêrder, mêrthfŭl.
13. Năncĭ Nĭmbl, with ă nĭs, nū nēdl, nĕttĕd nĕt nĕts.
14. Amĭdst thŭ mĭsts ănd koldĕst frŏsts,
    With bârest rĭsts ănd stoutĕst bŏsts,
    Hē thrŭsts hĭz fĭsts agĕnst thŭ pōsts,
    And stĭl ĭnsĭsts hĕ sēz the gōsts.

15. A storm ărīzĕth ŏn thŭ sē. A mŏdĕl vĕssĕl ĭz strŭggling ămĭdst thŭ war ŏv ĕlĕments, kwĭvĕring ănd shĭvĕring, shrĭngkĭng ănd băttlĭng, lĭk ă thĭngkĭng bēing. Thŭ mĕrsĭlĕs, răking whêrlwĭndz, lĭk frĭtfŭl fēndz, houl ănd mōn, ănd sĕnd shărp, shrĭl shrēks thro thŭ krēkĭng kardăj, snăppĭng thŭ shĕts ănd măsts. Thŭ stêrdĭ sălarz wĕthĕr thŭ sĕvĕrĕst storm ŏv thŭ sēzn.

16. Chāst-īd, chêrĭsht Chĕs! Thŭ chärmz ŏv thī chĕkêrd chāmbêrz chān mē chānjlĕslĭ. Chāmbêrlĭnz, chăplĭnz, ănd chänsĕllarz hăv chänted thī chĕrôbĭk chaĭsnĕs. Chēftĭnz hăv chānjd thŭ chărĭŏt ănd thŭ chās far thŭ chĕs-bōrd ănd thŭ chärmĭng chärj ŏv thŭ ches-nīts.

Nō chĭlĭng chêrl, nō chētĭng chăffêrêr, nō chăttêrĭng chānjlĭng kăn bē thī chōzn chămpĭŏn. Thou ärt thŭ chāssnĕr ŏv thŭ chêrlĭsh, thŭ chīdêr ŏv thŭ chānjăbl, thŭ chêrĭshêr ŏv thŭ chērfŭl ănd thŭ chărĭtăbl.

Far thē är thŭ chăplĕts ŏv chānlĕs chărĭtĭ ănd thŭ chălĭs ŏv chīldlīk chērfŭlnĕs. Chānj kăn nŏt chānj thē: frŏm chīldhŭd to thŭ chärnĕl-hous, frŏm our fêrst chīldĭsh chêrpĭngz to thŭ chīlz ŏv thŭ chêrch-yärd, thou ärt our chēri, chānjlĕs chēftĭnĕs.

17. Peter Prickle Prandle picked three pecks of prickly pears from three prickly prangly pear trees; if, then, Peter Prickle Prandle picked three pecks of prickly pears from three prickly prangly pear trees, where are the three pecks of prickly pears that Peter Prickle Prandle picked from three prickly prangly pear trees? Success to the successful prickly prangly pear picker.

18. Theophilus Thistle, the *successful* thistle *sifter*, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb; if, then, Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb; see that *thou*, in sifting a sieve full of unsifted thistles, dost not thrust three thousand thistles through the thick of *thy* thumb: success to the successful *thistle* sifter who doth not get the thistles in his tongue.

Require the pupils to write phonetically the following:

1.—CHARITY.

The little I have seen of the world, and know of the history of mankind, teaches me to look upon the errors of others in sorrow, not in anger. When I take the history of one poor heart that has sinned and suffered, and represent to myself the struggles and temptations it has passed,—the brief pulsations of joy, the feverish inquietude of hope and fear, the tears of regret, the feebleness of purpose, the pressure of want, the desertion of friends, the

scorn of a world that has little charity, the desolation of the soul's sanctuary, and threatening voices within,—health gone, happiness gone, even hope, that stays longest with us, gone,—I have little heart for aught else than thankfulness that it is not so with me, and would fain leave the erring soul of my fellow-man with Him from whose hands it came.

2.—THE TRUE SCIENCE OF MANNERS.

The true science of manners is in the nature and heart, in the sensitive insight into another's feelings, and the instinct which avoids all that could hurt or wound, combined with the readiness to give honor where honor is due. But training and cultivation are still very necessary to bring the outward gesture into accordance and harmony with the inward grace. The voice must be taught modulation, the intonation brought to the perfection of clear and sonorous music, and the eyes, the lips, the hands, all made to express emotion with dignity and grace.

Matthew Arnold says that the proper training of the muscles of the mouth would alone be sufficient to make people beautiful and redeem the lowest type from utter ugliness; for the sin of a vulgar face lies chiefly in the helpless, inexpressive mouth. It is the charm of the French mouth with its ever varying curves, that gives such intelligence and expression to the French face. But their language is labial, and that in itself helps to form a fine, expressive mouth, with full command over the muscles. There is, therefore, a deep truth underlying the very amusing "prunes, prisms, and poetry" recommendation to young ladies entering a room, for, in reality, labial sounds should be selected and adopted in conversation in preference to the sibilant and guttural, which distort the mouth and destroy facial harmony. The French look so well talking that they are fond of it; indeed, Balzac affirms that in Paris alone is found the spontaneous, spirituelle, graceful intelligence of manner from which springs all good conversation.

There is a wonderfully seductive grace in voice, tone, intonation, and movement; yet how little are they cultivated! These exquisite charms are almost wholly left to the professional artists, who consequently rule mankind by their fascination; yet it would be quite possible to make every woman as perfect in tone and gesture as a trained actress. Every one cannot be taught to sing or paint, but they may be taught to speak clearly, intonate musically, and to move with dignity and grace. A year's training at a dramatic college should be considered indispensable to every girl's education.

The teacher should make a cultivation of the entire body a preliminary training, upon which to build up a special preparation for the art of teaching. He is constantly creating impressions by expressions, and in consequence is being judged inaccurately, being considered weak, conceited or vain, simply because he is not free to give expression to his self. Pupils form their estimates of us not necessarily through our language nor through the expression of our faces alone, but through our entire bearing. We judge certain traits of character to exist in persons with whom we have never exchanged a word, merely from their carriage or bearing. This is the case because the body is but the outward symbol and development of the real or inner self. The body is given to express the soul; and so the cultivation of the physical powers is a duty we owe to the imprisoned soul. Mere mechanical exercise will bring about only physical results. As mind is the object, a physical culture based upon psychological and psychical laws is what must be sought.

In the following selections let the pupils write and then read the words likely to be mispronounced. Afterward the selections should be read aloud that the teacher may criticise the pronunciation. This exercise should be continued, employing different selections, until no errors are found.

1.— HOW TO LIVE IN SUMMER.

It is yet a point of dispute whether cotton stuffs are the best wear, many approving of light woolens. For women, nothing is sweeter in summer than a linen dress; it is a pity we do not patronize linens more for adults; for children, cottons; for workingmen, worsteds. The heavy suits of men are weighing them down in summer, and clothes of serge are by far preferable to those of thick woolen cloth. Very thin silk is a cool wear. The heavily laden skirts of women greatly impede the free action of movement, and should be simplified as much as possible for summer. So also the headgear.

Frequent change of linen is absolutely necessary—anyhow, a night and day change. This change alone would help to stay mortality among children, if accompanied with other healthy measures, such as sponging the body with a little salt and water. Where tenements are very close, wet sheets placed against walls will aid to revivify the air and absorb bad vapor in rooms. All children's hair should be cut short; boys' hair may be cropped, and girls' hair so arranged by nets or plaits that air passes freely round the neck.

Light head coverings are essential in summer, for the head must be kept cool. The most serviceable dress is that which allows air to pass freely around your limbs and stops neither the evaporation of the body nor the circulation of the refreshing atmosphere. In summer you must breathe freely and lightly; you cannot do so with your stomach full of undigested food, your blood full of overheated alcohol, your lungs full of vitiated air, your smell disgusted with nauseous scents, your system unable to carry out the natural process of digestion. All the sanitary arrangements in the world will do no good if we eat and drink in such a fashion that we are constantly putting on fuel where it is not needed, and stuffing up our bodily draught, as we would that of a heating appliance. Our ignorance and our bad habits spoil the summer, that delightful season of the year.

Activity, rest and recreation are weighty matters in influencing our health in summer. We are not, then, so inclined for activity, and yet nothing will so much assist us as a healthy employment of our energies, without over-exertion. Pity those who must exert themselves to the utmost in this horrid weather, and feel gratified if you need only moderately use your strength.

Activity keeps the system going, the blood in healthy circulation, the digestive process free from costiveness, the skin open for evaporation, and prevents all clogging of the machine. If not forced to work in some way or other, be active anyhow; occupy your mind and exercise your limbs. Stagnation will bring about lethargy and allow the atmosphere a greater influence upon you.

On the other hand, full rest is as necessary. The exhausted frame wants more recuperation, the brain less strain, the system more gentle treatment. Things look often dark in hot weather; heat weighs upon the upper portion of the head, communicating itself to the perceptive powers, and influences the senses. We see pictures before us, and fancy we have not the power to combat difficulties. It is said that more suicides are committed in hot than in cold weather. A healthy sleep in the hot season is worth a great deal to us; try to court it, and never play with your life and health by wilfully neglecting it.

And what shall we say of that precious, and, as yet, so little understood phase of life, our recreation? If there is one thing more than another to be encouraged in summer, it is reasonable recreation; that exercise between body and mind which brings about harmony between both; that periodical abstaining from incessant labor which renders us fresher for it; that intercourse with beautiful Mother Earth which leads us to value natural aspirations.

Never pass a day in summer without some calm half-hour for quiet and enjoyment; life has only so many years, and during their space we should

live, not vegetate. The time will come when sanitary measures and means for enjoying a higher phase of life will be thought of more than laying up things that rust.

We cannot here enter upon the meaning of recreation in a wider sense; but it is not recreation to rush out of town and stop at some place to drink beer and smoke all the time; it is not recreation to push on in crowds for excitement out of doors; it is not recreation to overheat yourself, and feel more fatigued the day after than the day before. For recreation you want leisure, moderate movement, happy thoughts, kindly company, some pleasant talk, cheerful music, refreshing food and drink, and, above all, a thankful heart that you are able to enjoy these; then no one could say that such recreation would be against the highest religious rules of living. Food, drink, dwelling, clothing, activity, rest and recreation, all are modified by the social circumstances under which we are living.—*Food and Health.*

2.—CATCHING COLD MEANS HEAT.

Nothing is more important than an answer to the question, What do we mean when we say we have taken cold? In a literal sense we have done no such thing; and a modern writer has suggested that what is called "catching cold" would be better expressed by the phrase catching heat.

What actually takes place is something as follows: We expose some part of the body to a draught; the surface becomes chilled, and the circulation, to some extent, is arrested; the blood and other fluids are sent in another direction. What should have been thrown out through the surface is turned in on the mucous membranes; and, as these parts become congested, sneezing takes place; there is an abnormal quantity of fluids thrown upon the mucous surfaces, and the system makes an effort to get rid of it.

This "taking cold" may be caused by sitting for a few minutes in a strong current of cool air. It may be the back of the neck that is exposed, or it may be some other part of the body. Holding the hands in very cold water for a considerable length of time will often cause one to take cold. Or sitting with cold feet will do the same thing, especially if the general circulation is feeble. Clothing one part of the body too much and another too little will frequently give one a cold. Anything that arrests the free circulation of the blood and sends it in on the mucous surface may produce this effect.

The most frequent cause of all, perhaps, of taking cold is the one stated, that of "catching heat." Sitting for hours in a room where the temperature 80° or upward, and then going out into a colder atmosphere frequently

produces a cold: this is particularly the case where the air is not only hot but impure. In fact, we think the impurity has more to do with it than the heat, and the two combined will rarely fail to cause an influenza or a sore throat, sometimes a full-fledged pneumonia. By exposing one's self to hot, foul air the whole skin is for the time debilitated, and on reaching a cooler atmosphere the blood is driven from the surface, and congestion of the mucous membranes will almost certainly follow; either there is a "cold on the lungs" or a sore throat, or there is an attack of acute catarrh.

3. THE TEACHER.

At noon within the market-place he stood,
The people gathered round him at his word,
And there he spake to them of what was good,
Waking the better thought of all that heard.

Of Love and Faith and Hope—the great Triune
That uplifts Life—he spake as one inspired;
And as he taught, all hearts seemed in attune,
All hearts with nobler, higher aims were fired.

Night came; the people went unto their rest,
Stirred by desires more precious than new gold;
But all alone, with head bent on his breast,
The Teacher sat—hungry and tired and cold.

But one, whom Doubt still held, returned to ask
A question that the Teacher might explain;
He found the good man, and forgot his task
In seeking to relieve the mortal pain.

Warmed, fed, and sheltered, then the Doubter said,
"Dost thou teach truly, and yet find thy lot
Is misery?" The Teacher raised his head,
"In doing good, Self ever is forgot."

—*Flavel Scott Mines.*

SYLLABICATION.

Syllabication is the division of words into proper syllables.

A word of one syllable is called a monosyllable.

A word of two syllables is called a dissyllable.

A word of three syllables is called a trisyllable.

A word of four or more syllables is called a polysyllable.

The ultimate is the last syllable of a word.

The penultimate is the last syllable but one of a word.

The antepenultimate is the last syllable but two of a word.

The preantepenultimate is the last syllable but three of a word.

ACCENT.

Accent is a particular force given to one or more syllables of a word.

In Trisyllables and Polysyllables of two syllables accented, one is usually uttered with greater force than the other.

The more forcible accent is called *primary* and the less forcible *secondary;* as El-o-cu-tion-*a*-ry.

Primary accent is indicated by the mark of acute accent [′].

Secondary accent is indicated by the mark of grave accent [‵].

Many words or parts of speech having the same form are distinguished by accent alone. Nouns and adjectives are often thus distinguished from verbs; as,

Perfume the room with rich perfume.

My increase is taken to increase your wealth.

Desert us not in the desert.

Buy some cement and cement the glass.

The accent of words is often changed by contrast; as,

I did not say interesting, but uninteresting.

This mortal must put on immortality.

It is sown in corruption, it is raised in incorruption.

The pupil should divide the following words into their proper syllables and mark Primary and Secondary accent:

Allegorically	Irresistibility	Predisposition
Antagonistic	Intercommunication	Recapitulation
Beneficient	Indubitably	Sensibility
Circumstance	Incomprehensibility	Tumultuous
Congratulation	Interesting	Unintelligible
Civilization	Metaphorically	Vehement
Discrimination	Misrepresentation	Washingtonian
Detestation	Molestation	Xenophon
Etymologically	Nonconformity	Xanthoxylum
Generalization	Originality	Yttrotantalite
Horizontally	Personification	Zoologically

EXPRESSION.

Expression is the manner of representation of sentiment or feeling, whether by language, by imitative art, or by the features and play of the countenance.

"Orthoëpy is the mechanical part of elocution, consisting in the discipline and use of the organs of speech and the voice, for the production of the alphabetic elements, and their combination into separate words. It is the basis, the subsoil, which, by the mere force of will and patient practice, may be broken and turned up to the sun, and from which spring the flower of expression."

"Expression is the soul of elocution. By its ever-varying and delicate combinations, and its magic and irresistible power, it wills—and the listless ear stoops with expectation; the vacant eye burns with unwonted fire; the dormant passions are aroused, and all the tender and powerful sympathies of the soul are called into vigorous exercise."

"Orthoëpy has to do with separate words—the production of their oral elements, the combination of these elements to form syllables, and the accentuation of the right syllables; expression with words as found in sentences and extended discourse." *V. Watson.*

"The human body is a living machine, constructed for the use of a spiritual being. It is adapted to the elements amid which it dwells, but, while in its own substance partaking of their nature, it is, nevertheless, so constituted as to be actuated by powers, the mode of whose existence and operation cannot be explained by reference to the known laws of matter. It is formed with peculiar reference to two principles, viz.: motion and perception; motion administered to the desire of action; perception to the desire of knowledge.

"The existence of a resident and superintending mind, a thinking principle, an intelligent spirit, operating upon the body, in it, not of it, might be inferred from the external form alone; and the manner of every movement and expression of that form proves how perfectly it was adapted for the use of a guiding and dominant spirit, pervading, informing and employing it. The face is, indeed, the index of thought and sentiment, the medium through which mind most vividly communicates with mind, but yet the whole body acts together in the full expression of feeling. How exquisitely the spirit becomes visible in every attitude and every feature of happy children! We read their thoughts and feelings as perfectly as if their souls were our own. And were our minds and bodies attuned by love, we should find ourselves impelled by sympathy to join their sports. The science and execution of music afford a better illustration. How nice a structure must be called into play when a skilful pianist, by the aid of an additional instrument fitted to his convenience, executes an intricate piece of music, not only in a wonderfully rapid succession of mechanical movements, but also in a manner fully to express the very feelings of the soul; but how much more forcibly is the same power manifested in the human voice! By it the spirit speaks, not only an infinite variety of articulated sounds, but, more marvelously still, by the modulated language of tones, so as to excite into ecstasy or agony every sympathy within us. What is it that so skilfully touches this instrument? What is it that enjoys as well as actuates; receives as well as communicates, through this inscrutable organism? It is, as has been stated, the soul or spirit, without which this body were more unnecessary than a statue. It is the soul which animates the features, and causes them to present a living picture of each passion, so that the inmost agitations of the heart become visible in a moment, and the wish that would seek concealment betrays its presence and its powers in the vivid eye, while the blood kindles into crimson with a thought that burns along the brow. This indwelling spirit of power blends our features into unison and harmony when in association with those we love. It is a flame from heaven that vivifies and energizes the breathing form. It is an immaterial essence, a being, that

quickens matter and imparts life, sensation, motion or gesture to the intricate framework of our bodies; which wills when we act, attends when we perceive, looks into the past when we reflect, and, not content with the present, shoots with all its aims and all its hopes into the futurity that is forever dawning upon it.—*Dr. Moore.*

Expression embraces gesture, emphasis, inflection, monotone, slur, modulation, pause, and personation.

Grace was in her step, heaven in her eyes, in every gesture dignity and love.—*Milton.*

There's naught in this bad world like sympathy;
'Tis so becoming to the soul and face.

—*Byron.*

A combination and a form, indeed,
Where every god did seem to set his seal
To give the world assurance of a man.

—*Shakespeare.*

He has, I know not what,
Of greatness in his looks, and of high fate
That almost awes me.

—*Dryden.*

And when they talk of him, they shake their heads,
And whisper one another in the ear;
And he that speaks doth gripe the hearer's wrist,
And he that hears makes fearful action
With wrinkled brow, with nods, with rolling eyes.

—*Shakespeare.*

The eye which melted in love and which kindled in war.

—*Campbell.*

For every block of marble holds a Venus
With nothing but unchiseled stone between us.

—*Dawes.*

CLASSIFICATION OF GESTURE.

ATTITUDE
- 1 Erect
- 2 Resting on one foot — Forward, Backward, Right, Left
- 3 Stooping
- 4 Bending
- 5 Kneeling

HEAD

1	Erect	6	Inclined
2	Upward	7	Aside
3	Downward	8	Nodding
4	Forward	9	Shaking
5	Backward	10	Tossing

FACIAL EXPRESSION
- Forehead — Wrinkled perpendicularly; Wrinkled horizontally
- Eyes

1	Wide open	5	Raised
2	Closed	6	Drooping
3	Partly closed	7	Vacant
4	Askance	8	Staring

- Nose — Nostrils extended; Nostrils drawn upward
- Mouth and Lips — Closed; Partly open; Wide open; Corners — Upward, Downward, Compressed, Pouting

HANDS

Supine	Folded
Prone	Holding
Vertical	Grasping
Clinched	Crossed
Pointed	Inclosed
Clasped	Distended
Wringing	Applied
Enumerating	Collected

ARMS
- Position — Across; Forward; Oblique; Extended; Backward
- Movements — Ascending; Horizontal; Revolving; Inward; Outward

FEET
1. Heels touching, toes touching.
2. Heels apart, toes apart.
3. Heels touching, toes apart.
4. Heels apart, toes farther apart.
5. Right foot forward; Left foot forward; Right foot backward; Left foot backward; Right foot to the right; Left foot to the left
6. 1 Right heel around back of left, touching toe of left foot
   2 Left heel around back of right, touching toe of right foot

GESTURE.

Gesture is any position or action of the body, or any part of the body, assumed or directed by the soul, to express an idea or a passion, and to enforce an assertion or opinion.

The soul expresses itself by words, including different tones and inflections of the voice; by attitude—different positions of the torso, legs, and feet; by the positions or movements of the head; by the movements of arms, hands, and fingers; by facial expression; or by a combination of some or all of these. Pupils who have been thoroughly trained in the Psycho-Physical exercises will find little difficulty in acquiring not only graceful but correct movements for the expression of thought and emotion in every possible way. The system has for its main object the preparation of the whole body for the soul's guidance and expression.

Of the power and force of gesture, Herbert Spencer says:

"How truly language must be regarded as a hindrance to thought, although the necessary instrument of it, we shall clearly perceive on remembering the comparative force with which simple ideas are communicated by signs. To say 'Leave the room,' is less expressive than to point to the door. Placing the finger on the lips is more forcible than whispering 'Do not speak.' A beck of the hand is better than 'Come here.' No phrase can convey the idea of surprise so vividly as opening the eyes and raising the eyebrows. A shrug of the shoulders would lose much by translation into words."

In a fine nature the play of the features, the tones of the voice and its cadences vary in harmony with every thought uttered.

In Noverre's Letters we find the following:

"Gesture arises from the passion it is to represent. It is an arrow urged by the soul; it must have speedy effect, and reach the goal to which the cord of sensation hurries it on. After we are instructed in the principles of our art, let us follow the impulses of our souls. If our sensations are keen they cannot mislead us."

The portions of the body which are brought into action in gesture cannot be considered separately, as every part over which we can exercise voluntary action contributes, in some measure, to the perfection of gesture in the expression of thought. Nor should much time be spent in training separately the features, limbs, etc. We may, however, classify the most important parts of the body which affect the principal gestures, as follows: The head, shoulders, arms, hands, fingers, legs, and feet, in connection with facial expression.

Gracefulness of movement consists in the facility and security with which it is executed or varied. Hence, in the standing figure the position is graceful when the weight of the body is principally supported by one leg and foot, while the other is so placed as to be ready to relieve it promptly and without effort.

The attitude of the body may be erect, stooping, bending, kneeling, or resting on one foot, backward, forward, to the right or left.

The erect attitude, the Psycho-Physical Pose (Fig. 1), may also be assumed by advancing the right foot, and throwing the weight of the body on the ball of the foot, while the left foot rests lightly on the floor, or vice versa. This position expresses courage, independence, liberty, defiance. Posing still farther forward, hope, joy, and all pleasant emotions, are expressed; while the reverse—the weight of the body thrown backward on the left foot, or vice versa—expresses resignation, contentment, etc. This position is also assumed when picturing things above us, as mountains, sun, stars, sky, etc.

Stooping represents weariness, disease, disappointment, etc.

Bending represents respect, salutation, compliment, etc.

Kneeling represents reverence, supplication, etc.

THE HEAD.

The principal gestures of the head are:

Erect, expressing courage, meditation.

Upward, expressing hope, prayer.

Downward, expressing shame, modesty, remorse.

Forward, expressing anticipation, sympathy, listening, watching.

Backward, expressing pride, self-esteem, independence.

Inclined, expressing repose, weariness, illness.

Aside, expressing disbelief, derision.

Nodding, expressing assent, satisfaction.

Shaking, expressing denial, discontent.

Tossing, expressing disdain, vanity.

Averted, expressing scorn, aversion, abhorrence.

Facial expression denotes the movements of the forehead, eyes, nose and mouth.

Forehead wrinkled horizontally expressing surprise, wonder.

Forehead wrinkled perpendicularly (frowning) expressing perplexity, anger, hate.

Eyes wide open, expressing surprise.

Eyes closed, expressing sleep, faintness, weariness.

Eyes partly closed, expressing hate, vengeance.

Eyes askance, expressing envy, jealousy.

Eyes raised, expressing prayer, supplication, meditation.

Eyes drooped, expressing modesty, shame.

Eyes vacant, expressing thought, oblivion.

Eyes staring, expressing fear, horror.

Nose, the nostrils extended, expressing fear, terror.

Nose, the nostrils drawn upward, expressing disgust.

Mouth and lips, partly opened, expressing surprise, idiocy, wonder.

Mouth and lips, corners upward, expressing pleasure, satisfaction.

Mouth and lips, corners downward, expressing sorrow, grief.

Mouth and lips, compressed, expressing determination, stubbornness.

Mouth and lips, pouting, expressing dissatisfaction.

The Hands.

Hand supine, palm turned upward, expressing pleasant emotions.

Hand prone, palm turned downward, expressing unpleasant emotions; also employed to picture things below or on the ground.

Hand vertical, palm outward, expressing dislike, disapproval.

Hand clinched (fist), expressing defiance, hate.

Hand pointing, expressing designation.

Hands clasped, fingers interlaced, and hands pressed closely together, expressing prayer.

Hands wringing, clasped hands drawn sidewise, expressing grief.

Hands folded, fingers of one hand laid between the thumb and finger of the other hand, expressing peace, rest, ease.

Hands enumerating, the index-finger of one hand touching the fingers of the other hand, commencing with the little finger, as in counting, expressing first, secondly, etc.

Hands applied, palms together, ends of fingers touching, expressing completeness.

Hands collected, ends of all the fingers inclined toward, and index-finger touching the thumb, first position of hands on lips in throwing a kiss, ending in distended hand.

Hands holding, forefingers and thumb are pressed together, the other fingers contracted, expressing writing (Cobweb Exercise).

Hand grasping, the fingers and thumb contracted as in seizing something, expressing frenzy.

Hands crossed, right hand placed over the left, or the reverse, on the breast, expressing joy, gladness, peace.

Hands enclosed, the back of one hand placed across the palm of the other, expressing contemplation, consideration.

Hands distended, fingers parted, extended, expressing fear, terror.

The positions of the arms may be across, forward, oblique, extended and backward.

Across, right arm directed to the left, or left arm directed to the right.

Forward, the front straight arm, represents the future.

Curved arm represents the present; also used in addressing those in front of speaker.

Arms extended directly to the right or left, representing east or west, or referring to the right or left.

Arms backward, representing the past.

The movement of the arms and hands may be ascending, descending, horizontal, revolving, inward or outward.

Ascending, movement upward, above the waist line.

Descending, movement downward, below the waist line.

Horizontal, movement near the waist line.

Revolving, circular movement to the right, left, front or back.

Inward movement, made from the extended or backward, to the front.

Outward movement, made from the front to extended or backward.

The Feet.

The feet may be together, apart, right forward, left forward, resting on toe or heel.

All the positions of the feet usually taught in dancing are assumed by speakers in animated conversation and description.

The student should portray the following thoughts, feelings, and passions, with appropriate sentences, employing suitable gestures and expression:

Listening	Watching	Pride	Fear	Love
Appealing	Lamenting	Shame	Contempt	Anger
Commanding	Admiring	Horror	Hope	Courage

Require the student to bring ten sentences, selected or original, to recite with appropriate gestures.

For further exercise in gesture and expression require the student to memorize and recite the following:

1. BEAUTIFUL.

"He hath made everything beautiful in his time."

Beautiful ground on which we tread,
Beautiful heavens above our head;
Beautiful flowers and beautiful trees,
Beautiful land and beautiful seas;
Beautiful sun that shines so bright;
Beautiful stars with glittering light;
Beautiful summer and beautiful spring,
Beautiful birds that merrily sing;
Beautiful lambs that frisk and play,
Beautiful night and beautiful day;
Beautiful forms that greet our eyes.
Beautiful souls and beautiful lives--
Beautiful all that the Lord hath made.
If beautiful thus this world can be,
Oh, what must be heaven, my God, with thee!

—*Adapted.*

2. THE DIFFERENCE.

Eight fingers,
Ten toes,
Two eyes
And one nose:
Baby said,
When she smelt the rose,
"Oh, what a pity
I've only one nose."

Twelve teeth,
In even rows,
Lots of dimples,
And one nose.
Baby said,
When she smelt the snuff,
"Deary me!
One nose is enough."

—*Laura E. Richards.*

3. THE TURTLE AND THE KATYDID.

"Dear Turtle," chirped the Katydid, "what makes you walk so slow!"
(They're sadly ungrammatical, are Katydids, you know).
"Oh, Katydid," the Turtle cried, "why don't you change your tune?
You sing the same old silly wrangle, morning, night and noon."
"Walk slowly!" asked the Turtle. "Katy, nature made me so,
And there's no place to which I wish especially to go."
"Sing other songs?" asked Katy. "Why, 'twas nature made me so,
I cannot sing another; it's the only song I know."
So, both concluding nature knew just what she meant to do,
The Turtle went on crawling; Katy chirped the song she knew.

—*Harry Robinson.*

4. WHO CAN TELL?

"I wonder," said sweet Marjory,
To the robin on the wall;
"I wonder why the flowers are short,
And why the trees are tall?
I wonder why the grass is green,
And why the sky is blue?
I wonder, Robin, why I'm I,
Instead of being you?

"I wonder why you birds can fly,
When I can only walk?
I wonder why you only sing,
While I can sing and *talk?*

Oh, I wonder, I *so* wonder
  Why the river hurries by?
I think you ought to know, Robin;
  I would, if I could fly!

"I wonder," said sweet Marjory,
  With a puzzled little frown,
"I wonder why the moon won't shine
  Until the sun goes down?
I wonder where the stars all go
  When they're not in the sky?
I 'most believe you know, Robin,
  For all you look so shy!

"I wonder why the snow comes?
  And why the flowers die?
I wonder where the summer lives
  When the wintry winds blow high?
I wonder," said sweet Marjory,
  With her plump chin in her hand,
"I wonder, Robin, if we two
  Shall *ever* understand?"

—*Annie L. Hannah.*

5. YEA, I HAVE A GOODLY HERITAGE.

My vineyard that is mine I have to keep
  Pruning for fruit the pleasant twigs and leaves,
Tend thou thy cornfield; one day thou shalt reap
  In joy thy ripened sheaves.

Or, if thine be an orchard, graft and prop
  Food-bearing trees, each watered in its place;
Or, if a garden, let it yield for crop
  Sweet herbs and herb of grace.

But if thy lot be sand, where nothing grows?—
  Nay, who hath said it? Tune a thankful psalm;
For, though thy desert bloom not as the rose,
  It yet can rear thy palm.

—*Christina Rossetti.*

EMPHASIS.

Emphasis is a particular force given to one or more words or clauses of a sentence.

The degree of emphasis which a word should receive depends on its importance in expressing the meaning.

The intensity of emphasis does not always depend on the degree of loudness employed, as words may be made emphatic by prolonging the vowel-sounds, by a pause, or even by a whisper.

Emphasis is classified as Absolute, Antithetic, Logical, Passionate, and Cumulative.

Absolute emphasis is used merely to bring prominently to the mind important words without direct reference to other words; as,

Be, and not *seem*.

Let us have faith that *right* makes *might*, and *in* that faith let us, to the *end*, *dare* to do our *duty*.—*Lincoln*.

Antithetic emphasis is used when words or clauses contrast; as,

We must believe in something besides *earthly* objects to receive *heavenly* ideas from them.

Logical emphasis is used to express the sense or meaning only of a passage; as,

Health is nothing more than the *state of body best adapted* for the *exercise* and *training* of the *soul* in its *intercourse* with the *material world*.

—*Dr. Moore*.

Passionate emphasis is used to express the feeling or emotion as well as the sense; as,

Alas! I have *no* words to *tell* my grief;
To *vent* my *sorrow* would be *some* relief;
Light sufferings give us leisure to complain;
We *groan*, but cannot *speak*, in *greater* pain.

—*Dryden*.

Cumulative emphasis is used in passages embracing successive particulars, each increasing in importance, and also in the repetition of words and clauses; as

How *poor*, how *rich*, how *abject*, how *august*,
How COMPLICATE, how WONDERFUL, is man! —*Young.*

Do the character first! You'll get it in the first four lines, if you get it at all. The *character!* the CHARACTER! the CHARACTER!

That's the *beauty!* the BEAUTY! the BEAUTY! —*Hunt.*

Students should be required to tell under which of the preceding directions for the use of Emphasis each of the following exercises comes:

EXERCISES IN EMPHASIS.

1. But here I stand for *right* for *Roman* right.
2. Stay, *speak!* SPEAK! I charge thee SPEAK!
3. The *good* man is *honored* but the *evil* man is *despised!*
4. O *change!* O wondrous CHANGE!
   Burst are thy *prison bars.*
5. The war is inevitable—and *let it come!* I repeat it, sir, LET IT COME!
6. *Features* and *complexion* are but the *windows* through which the *spirits within* look *out.* Upon the *nature* of these *spirits*, not upon *that* of the *windows, depends* the *beauty* of *age.*
7. I shall know but *one* country. I was *born* an *American;* I *live* an *American;* I shall *die* an *American.*
8. My friends, our *country must be* FREE! The land is never *lost*, that has a *son* to *right* her, and here are *troops* of sons, and LOYAL ones.
9. If we could read the *secret history* of our *enemies*, we should find in *each man's life sorrow* and *suffering* enough to *disarm* all *hostility.*

10. THE REFORMER.

Ah! wouldst thou change a people's creed,
And strive to end the grinding greed,
In church and state?
In *thine own soul must sow the seed,*
And with *thyself in anguish plead*
'Gainst *greed and hate.*

Who thinketh truth can feel the need :
Who *loveth truth* can master *greed*—
With *love, not hate ;*
Who *acteth truth* can *nations* lead ;
And *thus* the *world's great famine feed,*
In *church and state.*

—*Ceryle Alcyon.*

11. WORTH THINKING OF

If we sit down at set of sun
And count the things that we have done,
And, counting, find
One *self-denying act, one word*
That *eased* the *heart* of *him who heard,*
One *glance most kind,*
That fell like a sunbeam where it went,
Then we may count the day well spent.

But if through *all* the *livelong day,*
We've eased no heart by yea or nay ;
If through it all
We've done *no thing* that we can trace
That brought the *sunshine* to a face,
No act most small
That *helped some soul* and nothing cost,
Then count that day as worse than lost.

12. Speak the speech (I pray you) as I *pronounced* it to you, *trippingly* on the tongue; but if you *mouth* it (as *many* of our players do) I had as lief the town-*crier* spake my lines. Nor do not saw the air too much with your hand, thus: but use all *gently*, for in the very *torrent, tempest,* and (as I may say) WHIRLWIND of your passion, you must *acquire* and *beget* a *temperance* that may give it *smoothness.*

O it *offends* me to the *soul* to hear a *robustious, periwig-pated fellow* tear a *passion* to *tatters,* to very *rags,* to *split* the *ears* of the *groundlings,* who (for the most part) are capable of *nothing* but *inexplicable dumb show* and *noise. Pray* you avoid it.

Be not *too tame* neither, but let your *own discretion* be your *tutor.* Suit the *action* to the *word,* the *word* to the *action,* with this *special observance,* that

you o'erstep *not* the *modesty* of *nature*, for anything so *overdone* is *from* the *purpose* of *playing*, whose *end is* to hold (as 'twere) the *mirror* up to *nature*, to show *virtue* her own *feature*, *scorn* her own *image*, and the *very age* and *body* of the *time* his *form* and *pressure*.

Now *this overdone*, or come *tardy* off (though it may make the *unskilful laugh*) cannot but make the *judicious grieve*, the *censure* of which *one* must (in your allowance) *o'erweigh* a *whole theatre* of *others*. O there be *players* that I have seen *play*, and heard *others praise*, and that *highly*—not to speak it *profanely*—that neither having the *accent* of *Christians*, nor the *gait* of *Christian, pagan* nor *man*, have *so strutted* and *bellowed* that I have thought some of Nature's *journeymen* had made *men* and *not made them well*, they imitated *humanity* so *abominably*. —*Shakespeare.*

13. Whatsoever thing thou doest
To the least of mind and lowest,
That thou doest unto Me.

14. What STRONGER breastplate than a heart *untainted!* THRICE is he armed that hath his quarrel JUST; and he but NAKED, though locked up in STEEL, whose *conscience* with INJUSTICE is corrupted.

15. For gold the merchant plows the main,
The farmer plows the manor;
But glory is the soldier's prize;
The soldier's wealth is honor;
The brave, poor soldier ne'er despise
Nor count him as a stranger,
Remember he's his country's stay
In day and hour of danger.

16. The luxury derived in doing good
Is oft the only recompense men get
For kindly deeds; e'en toil of years is paid
Too oft with ingrate acts, and motives pure
As angel thoughts are powerless to stay
Suspicion's tongue! But, oh! 'tis sweet to know
Our duty has been done 'twixt man and man,
To feel we have been loyal to ourselves;
To know one voice at least proclaims us true,—
The whispered voice of God, within our hearts!

17. There is no sunshine that hath not its shade,
Nor shadow that the sunshine hath not made;
There is no cherished comfort of the heart
That hath not its own tearful counterpart.
Thus, through a perfect balance, constant flow
The sharp extremes of joy and those of woe;
Our sweetest, best repose results from strife,
And death—what is it, after all, but life?

18. Better than grandeur, better than gold,
Than rank and title a thousandfold,
Is a healthy body, a mind at ease,
And simple pleasures that always please;
A heart that can feel for a neighbor's woe,
And share his joys with a genial glow,
With sympathies large enough to enfold
All men as brothers,—is better than gold.

19. Brother! awake from thy long lethargy;
Walk forth into the world, search out the task
That is allotted thee; tear off the mask
Of morbid thought that ever blindeth thee.
God hath appointed each good man to be
His warrior in the righteous fray; then ask
His benison; and, donning sword and casque,
March forth to meet the common enemy.
Each good deed done shall be a death blow given
Unto a sin conceived; each true word said
Shall be a javelin that hath not sped
In vain,—its force doth come from heaven.
Waste not the time; man's inmost spirit saith
"Life without purpose is a lingering death."

20. Give thy thoughts no tongue,
Nor any unproportioned thought his act.
Be thou familiar; but by no means vulgar.
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hooks of steel

But do not dull thy palm with entertainment
Of each new-hatch'd, unfledg'd comrade. Beware
Of entrance to a quarrel; but, being in,
Bear it, that the opposer may beware of thee.
Give every man thine ear, but few thy voice,
Take each man's censure, but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not expressed in fancy; rich, not gaudy;
For the apparel oft proclaims the man.
Neither a borrower, nor a lender be;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
T is above all—to thine own self be true,
And it must follow, as the night the day,
Thou canst not, then, be false to any man.

21. **All victory is struggle, using chance**
And genius well; all bloom is fruit of death;
All being, effort for a future germ;
All good, just sacrifice; and life's success
Is rounded-up integers of thrift
From toil and self-denial. Man must strive
If he would freely breathe or conquer: slaves
Are amorous of ease and dalliance soft;
Who rules himself calls no man master, and
Commands success even in the throat of fate.
Creation's soul is thrivance from decay;
And nature feeds on ruin; the big earth
Summers in rot, and harvests through the frost,
To fructify the world; the mortal Now
Is pregnant with the spring-flowers of To-come;
And death is seed-time of eternity

22. **The quality of mercy is not strained;**
It droppeth, as the gentle rain from heaven,
Upon the place beneath: it is twice blessed;
It blesseth him that gives, and him that takes;
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown:

His sceptre shows the force of temporal power,
The attribute to law and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above his sceptred sway;
It is enthroned in the hearts of kings;
It is an attribute to God Himself;
And earthly power doth then show likest God's,
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,
That, in the course of justice, none of us
Should see salvation. We do pray for mercy,
And that same prayer doth teach us all to render
The deeds of mercy.

Students should be required to write the words liable to be mispronounced, and to note emphatic words and clauses in the following selections:

1. THE LABORER.

Stand up—erect! Thou hast the form
And likeness of thy God!—who more?
A soul as dauntless 'mid the storm
Of daily life, a heart as warm
And pure, as breast e'er wore.

What then? Thou art as true a man
As moves the human mass among;
As much a part of the great plan
That with Creation's dawn began,
As any of the throng.

Who is thine enemy? The high
In station, or in wealth the chief?
The great, who coldly pass thee by,
With proud step and averted eye?
Nay! Nurse not such belief.

If true unto thyself thou wast,
What were the proud one's scorn to thee?
A feather, which thou mightest cast
Aside, as lightly as the blast
The light leaf from the tree.

No;—uncurbed passions, low desires,
Absence of noble self-respect,—
Death, in the breast's consuming fires,
To that high nature which aspires
Forever, till thus checked,—

These are thine enemies,—thy worst;
They chain thee to thy lowly lot,
Thy labor and thy life accursed:
Oh, stand erect! and from them burst,
And longer suffer not!

Thou art thyself thine enemy!
The great!—what better they than thou?
As theirs is not thy will as free?
Has God with equal favors thee
Neglected to endow?

True, wealth thou hast not,—'tis but dust!
Nor place,—uncertain as the wind!
But that thou hast which, with thy crust
And water, may despise the lust
Of both,—a noble mind.

—*W. D. Gallagher.*

2. THE FIRST CONDITION OF EDUCATIONAL PROGRESS.

The soul is embodied. The organism through which the mind works needs to be healthy and vigorous. People need time for culture. Human life should not be a mere struggle for existenc Greater physical vigor, and more leisure, lie at the foundation of human elevation. We venture some suggestions:

To make our bodies fit instruments of the soul is a sacred duty. Good parentage, careful rearing, and hygienic living are simply imperative. The duty of physical health and vigor should be inculcated around every fireside, taught in every school-room, pressed by every journal, proclaimed from every platform, thundered from every pulpit.

Temperance is an indispensable condition. Temperance is self-control, subjecting the animal to the man. Temperance tends to health and leisure. Intemperance is the curse of our race, and must be removed. We specify:

The liquor traffic, with its train of evils, must be prohibited. The cost is fearful. In our country and Great Britain the direct and indirect

cost of alcoholic drinks exceeds the cost of food and clothing. Worse, the liquor traffic brutalizes, destroys physical vigor, burns out manhood, and leaves the body a fit dwelling-place for fiends.

The tobacco traffic, with its benumbing and degrading effects, must be abolished. We need not argue. The startling facts stare us in the face. The liquor traffic and the tobacco traffic must go. Abolish these and you change seas of human woe to mountains of human joy. You double the physical vigor of the race. You save time and money enough to feed, clothe, and give a college education to every child in the land. Alcohol and tobacco must go.

The body must be made the servant of the mind. To pamper the body and starve the soul is the most idiotic of crimes. The body serves for a day and is shuffled off; the mind goes on forever. To live for luxury and lust is to subject the man to the brute and to exchange an eternity of happiness for a fitful dream. Obedience to the physical and moral laws of our being will give vigorous bodies,—fit servants for immortal souls.—*J. Baldwin.*

3. What are we for, except to work and make the world richer and brighter and better? It is happiness to work. Work is not great because many people have heard that we do it. Work is great because it is done in a royal spirit. Work is getting to be aristocratic, and not to work, dishonorable. It is not uncharitable to say that a person who does nothing is a drone in the hive, and does not amount to anything; it is the sweat of the brain and the sweat of the brow that makes us Somebody with a capital S, instead of Nobody with a capital N. Then let us be glad that we are workers with God, who never ceases in His benefactions. We live in a world where every insect and bird and creature is always doing something, because to do something is to be happy; and so, when the time comes that the true aristocrats shall make the world something like a home, and not altogether like a desert; when they come to their kingdom; when they have the opportunity for the culture of their minds as well as the development of their hands, which they ought to have; when there are no grades in society except grades of moral excellence, grades of industry, grades of intellectual nobility; when there is no wealth that makes aristocracy, but when what we are, what we have done, fixes our place in the world, then I believe we shall see the world that Christ came to bring.—*Frances E. Willard.*

INFLECTION.

Inflection is a modification or intonation of the voice used to indicate the meaning of a passage, or to express feeling or emotion.

Inflection is intimately connected with Accent, Emphasis and Quality, and furnishes the most varied shades of expression.

It is used in interrogation, affirmation, negation, exclamation, irony, etc. In fact, every thought or emotion expressed by the voice has its own peculiar inflection, and much of the beauty of such expression depends on the inflection employed.

We name the principal degrees of inflection: Upward, Downward and Circumflex.

The Upward inflection is an ascent of the voice, indicated by the mark of acute accent [´].

It is usually employed in direct questions (those that can be answered by yes or no), in address (not exclamatory), and for all ideas that are conditional, incidental, or incomplete; for those that are doubtful, uncertain, or negative, and for those of concession, politeness, admiration, supplication, entreaty, and all tender emotions.

EXAMPLES.

1. Are you going home to-dáy? Yes.
2. Madam Président and ládies, I am most happy to be with you to-day.
3. Though he slay me, yet will I love him.
4. On its retúrn will they shed tears.
5. Yés, you are ríght, he is wanting in eáse and fréedom.
6. O I'll cárry these beautiful thíngs to my mother.
7. O géntle Rómeo, if thou dost lóve, pronounce it faithfully.

The Downward inflection is a descent of the voice, indicated by the mark of grave accent [`].

It is usually employed in indirect questions (those that cannot be answered by yes or no,) in answers to direct questions, and for all ideas that are positive, complete, known, and to express authority, revenge, exclamation (not designed as a question), denunciation, anger, reproach, etc.

EXAMPLES.

1. When are you going home? To-morrow.
2. I thought it was right.
3. Leave the room.
4. Revenge is stamped upon my spear.
5. Of all God made upright.

   Most fallen, most prone, most earthy, most debased.

6. Illustrious fool! Nay, most inhuman wretch.

When words or clauses are contrasted and compared, the first part usually has the *upward*, and the last the *downward* inflection; though, when one side of the contrast is *affirmed* and the other *denied*, generally the latter has the *upward* inflection in whatever order they occur.

EXAMPLES.

1. I have seen the effects of love and hatred, joy and grief, hope and despair.
2. This book is not mine, but yours.
3. I come in love not in hate.

The Circumflex is the union of the inflections on the same syllable or word, either commencing with the *upward* and ending with the *downward*, or commencing with the *downward* and ending with the *upward*, thus producing a wave of the voice.

It is employed when a comparison or a contrast is implied, and also to express sarcasm, ridicule or mockery.

The Downward Circumflex, which commences with an upward and ends with a downward slide of the voice, is marked thus, ⌒; the Upward Circumflex, which commences with a downward and ends with an upward slide, is marked thus ⌣.

EXAMPLES.

1. He intends to walk, not ride.

2. Oh, but you regretted the robbery! Yes, regretted! You regretted the violence, and that is all you did.

NOTE.—It would be difficult, if not impossible, to give rules for the regulation of all the inflections of the voice in reading and speaking. The sense should in all cases determine the direction of inflections.

A Series is a succession of words, phrases or sentences, linked together in construction, but conveying different ideas. A series is either simple or compound, commencing or concluding.

Simple, when the members in succession are single or convey single ideas.

Compound, when the members are complex in form, each containing several ideas.

Commencing, when it commences a sentence, or when the sense is unfinished at the close of the series.

Concluding, when the sense is closed with the series.

A Simple Commencing Series in affirmative sentences takes an upward inflection on every member of the series except the penultimate, which takes a downward inflection.

EXAMPLE.

Faith, Hope and Love are mine.

A simple concluding series takes an upward inflection on every member of the series except the last.

EXAMPLE.

Mine are Fáith, Hópe and Lòve.

A compound commencing series usually takes a downward inflection on every member except the last, which receives a strong upward inflection.

EXAMPLE.

A good disposition, virtuous principles, a liberal education and industrious hábits, are passports to happiness and honor.

A compound concluding series usually takes the downward inflection on every member except the penultimate, which receives the upward inflection.

EXAMPLE.

Contentment, happiness and honor reward a good disposition, virtuous principles, a liberal education and industrious habits.

Students should be required to tell what rule or rules are illustrated by the following

EXERCISES IN INFLECTION.

1. Do you see that lovely flówer? Yès, it is beautiful.
2. We shall make this a glórious, an immórtal dày.
3. Will you come to-mórrow or the next dày? I will come to-mòrrow.
4. That measure will strèngthen ùs. It will give us chàracter.
5. Do the students deserve práise or blàme?
6. If he ask bréad will he give him a stòne?

7. Is a candle to be put under a bushel or under a bed?

8. O Rome! O my country! how art thou fallen!

9. Sweet Sleep! how have I frighted thee!

10. Woe is me! my heart is broken!

11. A fool with judges; among fools a judge.

12. Temperance marches to the music of progress and will carry its flag across the continent and around the world.

13. Do you vote to shield and advance the interests of your wives and children when you vote to sustain and perpetuate the rum traffic?

14. Knowest thou what wove yon wood-bird's nest
Of leaves and feathers from her breast?
Or how the fish out-built her shell
Painting with morn each annual cell?

Read the following selections, noting inflection according to the preceding directions.

15. A man passes for what he is worth. What he is engraves itself on his face, on his form, on his fortunes, in letters of light which all men may read but himself. There is confession in the glances of our eyes, in our smiles, in salutations, in the grasp of hands.

16. Good name in man and woman, dear my lord,
Is the immediate jewel of their souls.
Who steals my purse, steals trash; 'tis something, nothing:
'Twas mine, 'tis his, and has been slave to thousands
But he that filches from me my good name
Robs me of that which not enriches him
And makes me poor indeed.

17. What hast thou done, and how? Where is thy work? Swift, out with it; let us see thy work.

18. God must needs laugh outright—could such a thing be—to see his wondrous manikins here below.

19. The ideal always has to grow in the real, and to seek out its bed and board there, often in a very sorry way.

20. THE IMPORTANCE OF TRIFLES.

Since trifles make the sum of human things.
And half our misery from our foibles springs;
Since life's best joys consist in peace and ease,
And though but few can serve, yet all may please;
Oh, let the ungentle spirit learn from hence
A small unkindness is a great offence!
To spread large bounties though we wish in vain,
Yet all may shun the guilt of giving pain;
To bless mankind with tides of flowing wealth,
With rank to grace them, or to crown with health,
Our little lot denies; yet, liberal still,
Heaven gives its counterpoise to every ill;
Nor let us murmur at our stinted powers
When kindness, love and concord may be ours.

Hannah More.

21. EXHORTATION TO COURAGE.

But wherefore do you droop? Why look you sad?
Be great in act, as you have been in thought;
Let not the world see fear and sad distrust
Govern the motion of a kingly eye;
Be stirring as the time; be fire with fire;
Threaten the threatener, and outface the brow
Of bragging horror; so shall inferior eyes,
That borrow their behaviors from the great,
Grow great by your example, and put on
The dauntless spirit of resolution;
Show boldness and aspiring confidence.
What! shall they seek the lion in his den,
And fright him there, and make him tremble there?
Oh, let it not be said! Forage, and run
To meet Displeasure farther from the doors,
And grapple with him ere he comes so nigh!

22. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love?

23. SPRING.

Is this a time to be gloomy and sad,
When our mother Nature laughs around,
When even the deep blue heavens look glad,
And gladness breathes from the blossoming ground?

The clouds are at play in the azure space,
And their shadows at play on the bright green vale;
And here they stretch to the frolic chase,
And there they roll on the easy gale.

And look at the broad-faced sun, how he smiles
On the dewy earth that reflects his ray,
On the leaping waters and gay young isles;
Ay, look, and he'll smile thy gloom away.

—*W. C. Bryant.*

24. The human voice is to be considered as a musical instrument—an organ; constructed by the hand of the Great Master of all Harmony. It has its bellows, its pipe, its mouth-piece; and when we know the "stops" "it will discourse most eloquent music." It has its *gamut*, or scale of ascent and descent; it has its keys or pitch, its tones, its semitones, its bass, its tenor, its alt, its melody, its cadence. It can speak as gently as the lute, "like the sweet south upon a bed of violets," or as shrilly as the trumpet; it can tune the "silver sweet" note of love, and "the iron throat of war;" in fine, it may be modulated by art to any sound of softness or of strength, of gentleness or harshness, of harmony or discord. And the art that wins this music from the strings is elocution. The niceties and refinements of this art are to be acquired, step by step, by well-directed practice.

25. Know ye the land where the cypress and myrtle,
Are emblems of deeds that are done in their clime,
Where the rage of the vulture, the love of the turtle,
Now melt into sorrow, now madden to crime?
Know ye the land of the cedar and vine,
Where the flowers ever blossom, the beams ever shine;
Where the light wings of zephyr, oppressed with perfume;
Wax faint o'er the gardens of Gul in her bloom;
Where the citron and olive are fairest of fruit,
And the voice of the nightingale never is mute,

Where the tints of the earth, and the hues of the sky,
In color though varied, in beauty may vie,
And the purple of ocean is deepest in dye;
Where the virgins are soft as the roses they twine,
And all, save the spirit of man, is divine?
'Tis the clime of the East; 'tis the land of the sun—
Can he smile on such deeds as his children have done?
Oh! wild as the accents of lovers' farewell
Are the hearts which they bear, and the tales which they tell.

—*Byron.*

26. MARULLUS TO THE ROMANS.

Wherefore rejoice that Cæsar comes in triumph?
What glorious conquest brings he home?
What tributaries follow him to Rome.
To grace in captive bonds his chariot wheels?
You blocks, you stones, you worse than senseless things!
O you hard hearts! you cruel men of Rome!

Knew you not Pompey? Many a time and oft
Have you climbed up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The live-long day with patient expectation
To see great Pompey pass the streets of Rome.

And when you saw his chariot but appear,
Have you not raised a universal shout,
That Tiber trembled underneath her banks
To hear the replication of your sounds
Made in her concave shores?

And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way,
That comes in triumph over Pompey's blood?
Begone! Run to your houses, fall upon your knees,
Pray to the gods to intermit the plague
That needs must light on this ingratitude!

—*Shakespeare.*

The student should be required, first, to write all the words liable to be mispronounced; secondly, all the emphatic words; thirdly, to mark inflections; and, finally, to read the following article for criticism by the teacher.

NATURE'S TEACHING.

1. Nature does not spread for man a soft couch to lull him to repose; nor does she set around that couch abundant supplies which it requires only the stretching out of his hand to obtain. For the animal races she does so provide. She prepares food and clothing for them, with little care of theirs. She spreads their table, for which no cookery is needed; she weaves and fits their garments without loom or needle; and her trees and caves and rocks are their habitations.

2. Yet man is said to be her favorite, and so he is; but thus does she deal with her favorite: she turns him out naked, cold and shivering upon the earth; with needs that admit of no compromise; with a delicate frame that cannot lie upon the bare ground an hour, but must have immediate protection; with a hunger that cannot procrastinate the needed supply, but must be fed to-day and every day; and now, why is all this?

3. I suppose, if man could have made of the earth a bed, and if an apple or a chestnut a day could have sufficed him for food, he would have got his barrel of apples or his bushel of chestnuts and lain down upon the earth and done nothing—till the stock was gone.

4. But nature will not permit this. I say, will not permit it. For hers is no voluntary system. She has taken a bond of man for the fulfilment of one of her primary objects—his activity; because, if he were left to indolence, all were lost. That bond is as strong as her own ribbed rocks, and close pressing upon man as the very flesh in which it is folded and sealed.

5. So is this solid and insensible world filled with meaning to him; the blind and voiceless elements seem to look upon him and speak to him; and the dark clothing of flesh and sense which is wrapped around him, becomes a network of moral tissues; and everything says: "Arouse thyself! up and be doing! for nature, the system of things, will not have thee here on any other terms."

6. But what, again, does nature demand of this activity? The answer is, discretion. Immediately and inevitably a principle of intelligence is infused into this activity. Immediately the agent becomes a pupil. Nature all around says even to infancy—what all human speech says to it—"take

care!" It is, all over the world, the first phrase of the parent's teaching, the first of the child's learning—"take care!"

7. And this phrase but interprets what nature says to all her children. Not as an all-indulgent mother does she receive them to her lap, but with a certain matronly sobriety, ay, and "the graver countenance of love"—saying, "take care—smooth paths are not around thee, but stones and stubs, thorns and briers; soft elements alone do not enbosom thee, but drenching rains will visit thee, and chilling dews, and winter's blast, and summer's heat; harmless things are not these around thee, but, see! here is fire that may burn, and water that may drown; here are unseen damps and secret poisons, the rough bark of trees and sharp points of contact. Thou must learn, or thou must suffer."

8. Ay, suffer! What human school has a discipline like nature's? In these schools we are apt to think that punishments are cruel and degrading. But nature has whips and stripes for the negligent.

9. Her discipline strikes deep; it stamps itself upon the human frame—and upon what a frame! All softness, all delicacy; not clothed with the mail of leviathan, nor endowed with interior organs like those of the ostrich or the whale, and yet a frame strong with care, while weakest of all things without it.

10. What a wonderful organ, in this view, is the human stomach! the main source of energy to the system, strong enough to digest iron and steel, working like some powerful machine, and yet, do you let it be overworked or otherwise injured, and it is the most delicate and susceptible of all things—trembling like an aspen leaf at every agitation, and sinking and fainting under a feather's weight of food or drink. What a system, in this view, is that of the nerves, insensible as leathern thongs in their health—trembling cords of agony in their disease!

11. Do you not see the wonder which nature and humanity thus present to us? Do you not see man as a frail and delicate child, cast into the bosom of universal teaching? Ay, that teaching comes out to him in tongues of flame, and it penetrates his hand in the little, seemingly useless thorn, and it assails his foot with stones of stumbling, and it flashes into his eyes with the light of day; and it broods over his path with the darkness of night; and it sweeps around his head with the wings of the tempest; and it startles him to awe and fear with the crash of thunder. The universe is not more filled with light and air and solid matter, than it is filled and crowded with wisdom and instruction.

—*Adapted from Orville Dewey.*

MONOTONE.

Monotone is the utterance of successive words or syllables on one unvaried key.

It is employed to express repose of feeling or scene, vastness of thought, veneration, and the over-awing sublimity of grandeur. But even monotone has its expression, and a perfect sameness is rarely to be observed in the delivery of any passage, although very little variety of tone will be used in prose or verse which contains elevated description or emotions of sublimity, solemnity, etc. The monotone is often employed in reading passages on which it is especially desired to fix the attention. By a departure from the ordinary style of reading to the monotone, a passage is rendered peculiarly expressive.

EXAMPLES.

1. Shall mortal man be more just than God? Shall a man be more pure than his Maker?

2. O thou that rollest above, round as the shield of my fathers:
Whence are thy beams, O sun, thy everlasting light?

3. And one cried unto another, and said, Holy, holy, holy, is the Lord of hosts. The whole earth is full of His glory.

Blessing, honor, glory, and power be unto Him that sitteth on the throne, and to the Lamb forever and ever

4. Let Thy word control
The earthquakes of that universe—*the soul;*
Pervade the depths of passion—speak once more
The mighty mandate, guard of every shore
"*Here shall thy waves be stayed.*"

5. Yet should we mourn thee in thy blest abode,
But for that thought—"*It is the will of God!*"

6. O Thou whose fiat lulls the storm asleep!
Thou, at whose nod subsides the rolling deep!
Whose awful word restrains the whirlwind's force,
And stays the thunder in its vengeful course!
Fountain of life! Omnipotent Supreme!
Robed in perfection! crowned in glory's beam!
O send on earth Thy consecrated dove,
To bear the sacred olive from above;
Restore again the blest, the halcyon time,
The festal harmony of nature's prime!

7. Ye golden lamps of heaven, farewell, with all your feeble light,
Farewell, thou ever-changing moon, pale empress of the night;
And thou, refulgent orb of day, in brighter flames arrayed,
My soul which springs beyond thy sphere, no more demands thy aid.
Ye stars are but the shining dust of my divine abode,
The pavement of those heavenly courts, where I shall reign with God.

The student should read the following selections, employing monotone in passages requiring it.

EXAMPLES.

1. PRAYER.

More things are wrought by prayer
Than this world dreams of. Therefore, let thy voice
Rise like a fountain for me night and day.
For what are men better than sheep or goats,
That nourish a blind life within the brain,
If, knowing God, they lift not hands of prayer,
Both for themselves and those who call them friend?
For so, the whole round earth is every way
Bound by gold chains about the feet of God.

2. Look in my face; my name is "Might-have-been;"
I am also called, "No-more," "Too-late," "Farewell."
Unto thine ear I hold the dead sea-shell
Cast up, thy life's foam-fretted feet between;

Unto thine eyes, the glass where that is seen
Which had Life's form, and Love's, but by my spell,
Is now a shaken shadow intolerable;
Of ultimate things unuttered, the frail screen.

—*Dante Gabriel Rossetti.*

3. O BREATHE NOT HIS NAME!

(ROBERT EMMET.)

O breathe not his name! let it sleep in the shade,
Where cold and unhonored his relics are laid;
Sad, silent and dark be the tears that we shed,
As the night-dew that falls on the grave o'er his head.

But the night-dew that falls, though in silence it weeps,
Shall brighten with verdure the grave where he sleeps;
And the tear that we shed, though in secret it rolls,
Shall long keep his memory green in our souls.

—*Thomas Moore.*

4. Blow, blow, thou wintry wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot;
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.

—*Shakespeare.*

5. Break, break, break,
On thy cold gray stones, O sea!
And I would that my tongue could utter
The thoughts that arise in me.

O well for the fisherman's boy
That he shouts with his sister at play!
O well for the sailor lad
That he sings in his boat on the bay!

And the stately ships go on
To their haven under the hill;
But O for the touch of a vanished hand!
And the sound of a voice that is still.

Break, break, break,
At the foot of thy crags, O sea!
But the tender grace of a day that is dead
Will never come back to me.

—*Tennyson.*

SLUR.

Slur is a subdued, gliding movement of the voice, by which those parts of a sentence of less comparative importance are rendered less impressive, and emphatic words and phrases are set in stronger relief.

Important words, or the words that express the leading thoughts, are usually pronounced more forcibly, and are often prolonged, while words that are slurred must generally be read in a lower and less forcible tone, more rapidly and on nearly the same key.

Slur is employed in cases of parenthesis, explanation, contrast or repetition, where the phrase or sentence is of small comparative importance, and often when qualification of time, place, or manner is made.

In the following exercises students should tell which of the above directions is illustrated; then read the primary idea; and, finally, the whole exercise, employing a lower tone and passing lightly and quickly over the slurred passages. In *unmarked* passages note those which should be slurred.

EXAMPLES.

1. We produce *by slur* the light and shade of speech.
2. You may know all this, and represent it; but *if you don't feel it*, you'll never succeed in painting it.

3. Spread the light on broadly as sunshine; but handle the passage *from light into shadow* as delicately as you would strew flowers upon a child's grave.

4. Young eyes, *that last year smiled in ours,*
Now point the rifle's barrel;
And hands, *then stained with fruits and flowers,*
Bear redder stains of quarrel.

5. The calm shade shall bring a kindred calm, and the sweet breeze *that makes the green leaves dance* shall waft a balm to thy sick heart.

6. No! dear as freedom is, *and in my heart's just estimation prized above all price,* I would much rather be myself the slave, and wear the bonds, than fasten them on him.

7. Ingenious boys, *who are idle,* think, *with the hare in the fable,* that, *running with snails* (so they count the rest of their school-fellows), they shall come soon enough to the post, *though sleeping a good while before their starting.*

8. The rivulet sends forth glad sounds, and *tripping o'er its bed of pebbly sands* or *leaping down the rocks,* seems *with continuous laughter* to rejoice in its own being.

9. Here we have butter pure as virgin gold;
And milk from cows that can a tail unfold
With bovine pride; and new-laid eggs, whose praise
Is sung by pullets with their morning lays;
Trout from the brook; good water from the well;
And other blessings more than I can tell!

10. Who had not heard of Rose, *the gardener's daughter.* When was he *so blunt in memory, so old at heart, at such a distance from his youth in grief* that, *having seen,* forgot? The common mouth, *so gross to express delight, in praise of her* grew oratory. Such a lord is Love and Beauty, such a mistress of the world.

11. They *who aspire to power in the realm of divine thought and life,* must first relinquish their hold upon the tarnished crowns and sceptres of the material world and bend for the anointing by the High Priest, Self-Renunciation.

12. Ye glittering towns, *with wealth and splendor crowned;*
Ye fields, *where summer spreads profusion round;*
Ye lakes, *whose vessels catch the busy gale;*
Ye bending swains, *that dress the flowery vale;*
For me your tributary stores combine:
Creation's heir, the world, the world is mine!

13. Infuse into the purpose with which you follow the various employments and professions of life, *no matter how humble they may be,* this sense of beauty, and you are transformed at once from an artisan into an artist. The discontent *you feel with the work you are compelled to do* comes from your doing it in the spirit of a drudge. Do it in the spirit of an artist, *with a perception of the beauty which inheres in all honest work,* and the drudgery will disappear in delight. It is the spirit in which we work, *not the work itself,* which lends dignity to labor; and many a field has been plowed, many a house has been built, in a grander spirit than has sometimes attended the government of empires and the creation of epics. The cheerfulness *which comes from the beautiful performance of such secluded duties* disclaims all aid *from mere animal spirits,* and attaches itself *resolutely* to what is immortal in our being.

14. DYING IN HARNESS.

Only a dying horse stretched out there in the road,
Stretched in the broken shaft, crushed by the heavy load.
Only a fallen horse and a circle of wondering eyes,
Watching the frightened teamster goading the beast to rise.
Hold! for his toil is over—no more labor for him!
See the poor neck outstretched, and the patient eyes grow dim.
See! *on the friendly stones* now *peacefully* rests his head—
Thinking, *if dumb beasts think,* how good it is to be *dead.*

15. Think
Of the bright lands *within the western main,*
Where we will build our home, *what time the seas*
Weary thy gaze; there the broad palm tree shades
The soft and delicate light of skies as fair
As those that slept on Eden. Nature, there,
Like a gay spendthrift in his flush of youth,
Flings her whole treasure in the lap of Time.
On turfs, *by fairies trod,* the Eternal Flora
Spreads all her blooms; and *from a lake-like sea*

Woos to her odorous haunts the western wind!
While *circling round and upward from the boughs,*
Golden with fruits that lure the joyous birds,
Melody, *like a happy soul released,*
Hangs in the air, and *from invisible plumes*
Shakes sweetness down!

16. Dear brothers, who sit at this bountiful board,
With excellent viands so lavishly stored
That, in newspaper phrase, 'twould undoubtedly groan,
If groaning were but a convivial tone,
(Which it isn't, and therefore by sympathy led)
The table, no doubt, is rejoicing instead—
Dear brothers, I rise, and it won't be surprising
If you find me, like bread, all the better for rising,
I rise, to express my exceeding delight,
In our cordial reunion this glorious night.

17. "We touch heaven when we lay our hands on a human body!" This sounds much like a mere flourish of rhetoric; but it is not so. If well meditated it will turn out to be a scientific fact; the expression, in such words as can be had, of the actual truth of the thing. We are the miracle of miracles, the great inscrutable mystery of God. We cannot understand it, we know not how to speak of it; but we may feel and know, if we like, that it is verily so.—*Carlyle.*

18. OUTWARD EXPRESSION OF TRUE LIFE.

A clear bright eye,
That can pierce the sky
With the strength of an eagle's vision;
A steady brain
That can bear the strain
And shock of the world's collision.
A well-built frame,
With the ruddy flame
Aglow, with the pulses leaping
With the measured time
Of a dulcet rhyme
Their beautiful record keeping.

A rounded cheek
Where the roses speak
Of a home with seraph wardens,
And a chest so grand
That the lungs expand
Exultant beneath their burdens.
A breath like morn
Where the crimson dawn
Is fresh in its dewy sweetness,
A manner bright
And a spirit light
With joy at its full completeness.
Ah! give me these,
Nature's harmonies,
And keep all your golden treasures,
For what is wealth
To the boon of health
And its sweet attendant pleasures!

19. How beautiful this night! The balmiest sigh,
Which vernal zephyrs breathe in evening's ear,
Were discord to the speaking quietude
That wraps this moveless scene. Heaven's ebon vault,
Studded with stars unutterably bright,
Through which the moon's unclouded grandeur rolls,
Seems like a canopy which love has spread
To curtain her sleeping world. Yon gentle hills,
Robed in a garment of untrodden snow;
Yon darksome rocks, whence icicles depend—
So stainless, that their white and glittering spires
Tinge not the moon's pure beam; yon castled steep,
Whose banner hangeth o'er the time-worn tower
So idly, that rapt fancy deemeth it
A metaphor of peace—all form a scene
Where musing solitude might love to lift
Her soul above this sphere of earthliness;
Where silence, undisturbed, might watch alone,
So cold, so bright, so still.

20. It is not possible to satisfactorily explain this curious fact. But it may now be accepted as certain that every intellectual act becomes the source of an increase of heat and of different productions coming from the wear of the brain, which have to be eliminated from the system. The glands of the skin that secrete the perspiration act as safety valves for these phosphoric and electric elements that are set free in the human system by the action of the brain when thinking. This discovery is of the highest importance, and it is easy to see what practical benefits medical science will be enabled to derive from it. In the first place, its use in alleviating diseases caused by overworking the brain can scarcely be exaggerated. Then, again, it shows the importance for men who have great intellectual work to do to keep the skin in a perfectly healthy state.

21. "Man, thou shalt never die!" Celestial voices
Hymn it unto our souls; according harps,
By angel fingers touched when the mild stars
Of morning sang together, sound forth still
The song of our great immortality;
Thick clustering orbs, and this our fair domain,
The tall, dark mountains, and the deep-toned seas,
Join in this solemn, universal song.
Oh, listen, ye, our spirits; drink it in
From all the air! 'Tis in the gentle moonlight;
'Tis floating 'midst day's setting glories; Night,
Wrapped in her sable robe, with silent step
Comes to our bed, and breathes it in our ears.
Night, and the dawn, bright day, and thoughtful eve,
All time, all bounds, the limitless expanse,
As one vast mystic instrument, are touched
By an unseen, living Hand, and conscious chords
Quiver with joy in this great jubilee.
The dying hear it; and as sounds of earth
Grow dull and distant, wake their passing souls
To mingle in this heavenly harmony.

MODULATION.

Modulation is a variation of the key or pitch of the voice in reading or speaking.

Its general divisions, Key, Force, Time, and Quality, are properly the elements of expression, as by the continuation of the different forms and varieties of *these*, emphasis, slur, monotone and other divisions of expression are produced.

The importance of the cultivation of the voice in modulation is fully appreciated by all who have been obliged to listen to those who read or speak without variation of tone or manner.

Key or Pitch refers to the degree of elevation or depression of the voice in reading or speaking.

For practice, Key is divided into Low, Middle and High, although there are as many keys as there are half-tones and even quarter-tones of the voice; any one of which may be made, at pleasure, the predominating tone of reading or speaking.

The Low Key is generally used in expressing awe, amazement, reverence, sublimity, deep solemnity and tender emotions.

EXAMPLES.

1. 'Tis midnight's holy hour, and silence now
Is brooding, like a gentle spirit, o'er
The still and pulseless world. Hark! on the winds
The bells' deep tones are swelling; 'tis the knell
Of the departed year.

2. The king stood still
Till the last echo died; then, throwing off
The sackcloth from his brow, and laying back
The pall from the still features of his child,
He bowed his head upon him, and broke forth
In the resistless eloquence of woe.

Give the next exercise first in a whisper, then in a low tone:

Softly woo away her breath,
Gentle Death!
Let her leave thee with no strife,
Tender, mournful, murmuring Life!
She hath seen her happy day;
She hath had her bud and blossom;
Now she pales and sinks away,
Earth, into thy gentle bosom!

4. He covered up his face, and bowed himself
A moment on his child; then, giving him
A look of melting tenderness, he clasped
His hands convulsively, as if in prayer;
And, as if strength were given him of God,
He rose up calmly, and composed the pall
Firmly and decently, and left him there,
As if his rest had been a breathing sleep.

—*N. P. Willis.*

5. THE DEATH-BED.

We watched her breathing through the night—
Her breathing soft and low,—
As in her breast the wave of life
Kept heaving to and fro.

So silently we seemed to speak,
So slowly moved about,
As we had lent her half our powers,
To eke her living out.

Our very hopes belied our fears,
Our fears our hopes belied,—
We thought her dying when she slept,
And sleeping when she died.

For when the morn came, dim and sad,
And chill with early showers,
Her quiet eyelids closed; she had
Another morn than ours.

—*Thomas Hood.*

The Middle Key is generally used in common conversation and description, in moral reflection or calm reasoning.

EXAMPLES.

1. Our lives are songs; God writes the words
And we set them to music at pleasure,
And the song grows glad, or sweet, or sad,
As we choose to fashion the measure;
We must write the music, whatever the song,
Whatever its rhyme or metre,
And if it is glad, we may make it sad,
Or if sweet, we may make it sweeter.

2. The mountains look on Marathon,
And Marathon looks on the sea;
And musing there an hour alone,
I thought that Greece might still be free;
For, standing on the Persian's grave,
I could not deem myself a slave.

3. There is not a more important requisite, in the range of vocal delivery, than modulation; nothing gives stronger proof that the reader or speaker is master of his art; nothing contributes more to the pleasure of an audience. A well-regulated and expressive modulation gives that *music* and *charm* to delivery, to which the hearer will involuntarily lean his ear in delight. Nature seems to have designed it to mark the changes of sentiment, thought, and emotion, that range from the comic and lively to the devotional and sublime.

4. HOLD FAST TO THE DEAR OLD SABBATH.

Hold fast to the dear old Sabbath,
To the day of peaceful rest;
Look back to the days of childhood
That its tranquil glories blest;
Hold fast to its quiet pleasures,
All its sweet traditions save,
For the sake of the weary living,
And the memories of the grave.

Hold fast to the dear old Sabbath
That is neared, like a verdant isle
On the week's dull sea of toiling,
With a thankful, happy smile.
One day give the Great Creator,
Be thy creed whate'er it may;
For the sake of human freedom
Keep the dear old Sabbath day.

—*George M. Vickers.*

The High Key is used in expressing gay and joyous feeling, strong emotions, the extreme of pain, grief, etc., and also in calling to persons at a distance, and in addressing the great objects of nature.

EXAMPLES.

1. Hurrah! for freedom's jubilee,
God bless our native land!

2. A thousand shrieks of terror
Arise from ship and shore!
"Launch! launch the boats!"—the trumpet notes
Blare out above the roar.

3. If I may trust the flattering eye of sleep,
My dreams presage some joyful news at hand:
My bosom's lord sits lightly in his throne;
And all this day an unaccustomed spirit
Lifts me above the ground with cheerful thoughts.

2. An hour passed on; the Turk awoke;
That bright dream was his last;
He woke to hear his sentry shriek,
"To arms! they come! the Greek! the Greek!"

5. The great bell swung as ne'er before,
It seemed as it would never cease;
And every word its ardor flung
From off its jubilant iron tongue
Was, "War! war! war!"

6. Strike—till the last armed foe expires;
Strike—for your altars and your fires;
Strike—for the green graves of your sires,
God, and your native land!

7. I come! I come! ye have called me long:
I come o'er the mountains with light and song.
Ye may trace my step o'er the wakening earth,
By the winds which tell of the violet's birth,
By the primrose stars in the shadowy grass,
By the green leaves opening as I pass.

From the streams and founts I have loosed the chain:
They are sweeping on to the silvery main;
They are flashing down from the mountain brows;
They are flinging spray o'er the forest-boughs;
They are bursting fresh from their sparry caves,
And the earth resounds with the joy of waves.

8. "God!" let the torrents, like a shout of nations,
Answer, and let the ice-plains echo, "God!"
"God!" sing, ye meadow-streams, with gladsome voice!
Ye pine-groves, with your soft and soul-like sounds!
Ye living flowers that skirt the eternal frost!
Ye wild goats sporting round the eagle's nest!
Ye eagles, playmates of the mountain storm!
Ye lightnings, the dread arrows of the clouds!
Ye signs and wonders of the elements!
Utter forth "God!" and fill the hills with praise.

9. Half a league, half a league, half a league onward,
All in the valley of death rode the six hundred.
"Forward, the Light Brigade! Charge for the guns," he said.
Into the valley of death rode the six hundred.

Read Ex. 10 in a low whisper, then loud whisper, then low tone and increase to very high key.

10. Go ring the bells and fire the guns,
And fling your starry banners out
Shout Freedom till your lisping ones
Give back their cradle shout.

FORCE.

Force is volume or depth of voice. The degree of force with which any sentiment or emotion is expressed corresponds with the strength of that emotion, and is its natural measure.

The varieties of Force are numberless, increasing by almost imperceptible steps from the gentlest whisper to the shout of victory.

There are three general degrees of Force: Gentle, Moderate, Loud.

Gentle Force is used to express fear, caution, secrecy and tender emotions.

EXAMPLES.

1. Oh, what a tale they told of fear intense,
   Of horror and amazement!

2. A sense of mystery the spirit daunted,
   And said, as plain as whisper in the ear,
   The place is haunted!

3. *Tell.* I'm ready, too! Keep silence, every one,
   And stir not for my child's sake! And let me have
   Your prayers -your prayers; and be my witnesses,
   That if his life's in peril from my hand,
   'Tis only for the chance of saving it!
   Now friends, for mercy's sake keep motionless
   And silent.

4. They are sleeping! Who are sleeping?
   Pause a moment—softly tread;
   Anxious friends are fondly keeping
   Vigils by the sleepers' bed!
   Other hopes are all forsaken;
   One remains—that slumber deep:
   Speak not, lest the slumberers waken
   From that sweet, that saving sleep.

4. DIRGE.

Softly!
She is lying
With her lips apart.
Softly!
She is dying
Of a broken heart.

Whisper!
She is going
To her final rest.
Whisper!
Life is growing
Dim within her breast.

Gently!
She is sleeping;
She has breathed her last;
Gently!
While you are weeping,
She to heaven has passed.

—*Charles D. Eastman.*

Moderate Force is used in ordinary assertion, narration and description.

EXAMPLES.

1. So should we live that every hour
May die as dies the natural flower,
A self-reviving thing of power;
That every thought and every deed
May hold within itself the seed
Of future good and future need;
Esteeming sorrow, whose employ
Is to develop, not destroy,
Far better than a barren joy.

—*Milnes.*

2. BE TRUE.

Thou must be true thyself,
If thou the truth wouldst teach;
Thy soul must overflow, if thou
Another's soul wouldst reach;
It needs the overflow of hearts
To give the lips full speech.

Think truly, and thy thoughts
Shall the world's famine feed;
Speak truly, and each word of thine
Shall be a fruitful seed;
Live truly, and thy life shall be
A great and noble creed.

3. MODULATION.

'Tis not enough the voice be sound and clear,
'Tis modulation that must charm the ear.
That voice all modes of passion can express,
Which marks the proper words with proper stress:
But none emphatic can that speaker call,
Who lays an equal emphasis on all.
Some, o'er the tongue the labored measures roll,
Slow and deliberate as the parting toll;
Point every stop, mark every pause so strong,
Their words like stage processions stalk along.

All affectation but creates disgust;
And e'en in speaking we may seem too just.
In vain for them the pleasing measure flows,
Whose recitation runs it all to prose;
Repeating what the poet sets not down,
The verb disjointing from its favorite noun;
While pause, and break, and repetition join
To make a discord in each tuneful line.

Some placid natures fill the allotted scene
With lifeless drawls, insipid and serene;
While others thunder every couplet o'er
And almost crack your ears with rant and roar.
More nature oft, and finer strokes are shown
In the low whisper, than tempestuous tone;
And Hamlet's hollow voice and fixed amaze,
More powerful terror to the mind conveys,
Than he, who, swollen with impetuous rage,
Bullies the bulky phantom of the stage.

He who, in earnest, studies o'er his part,
Will find true nature cling about his heart.
The modes of grief are not included all
In the white handkerchief and mournful drawl!
A single look more marks the internal woe,
Than all the windings of the lengthened Oh!
Up to the face the quick sensation flies,
And darts its meaning from the speaking eyes;
Love, transport, madness, anger, scorn, despair,
And all the passions, all the soul is there.

—*Lloyd.*

Loud Force is used in strong but suppressed passion, and in emotions of grief, respect, veneration, dignity and contrition.

EXAMPLES.

1. Hark! a strange sound affrights mine ear!
My pulse, my brain runs wild—I rave
Ah! Who art thou whose voice I hear?

2. What's hallowed ground? 'Tis what gives birth
To sacred thoughts in souls of worth!
Peace! Independence! Truth! Go forth,
Earth's compass round;
And your high priesthood shall make earth
All hallowed ground.

3. VIRTUE takes place of *all* things. It is the *nobility* of ANGELS. It is the MAJESTY of GOD.

4. *Rich.*—Rivals, sire! in what?
Service to France! *I have none!* Lives the man
Whom Europe, paled before your glory, deems
Rival to Armand Richelieu?
Louis.—What, so haughty?
Remember, he who made can unmake.
Rich.—Never!
Never! Your anger can recall your trust,
Annul my office, spoil me of my lands,
Rifle my coffers,—but my name—my deeds,
Are royal in a land beyond your sceptre!

5. O thou that, with surpassing glory crowned,
Look'st from thy sole dominion, like the God
Of this new world; at whose sight all the stars
Hide their diminished heads; to thee I call,
But with no friendly voice, and add thy name,
O Sun, to tell thee how I hate thy beams,
That bring to my remembrance from what state
I fell, how glorious once above thy sphere;
Till pride and worse ambition threw me down,
Warring in heaven against heaven's matchless King.

6. His *years*, 'tis true, are few, his *life* is long;
For he has gathered many a precious gem;
Enraptured, he has dwelt where master minds
Have poured their own deep musings, and his heart
Has glowed with love to Him who framed us thus,
Who placed within this worthless tegument
The spark of pure Divinity, which shines
With light unceasing.
Yes; his life is long—
Long to the dull and loathsome epicure's,
Long to the slothful man's—the groveling herds
Who scarcely know they have a soul within—
Long to all those who, creeping on to death,
Meet in the grave, the earth-worm's banquet-hall,
And leave behind no monuments for good.

TIME.

Time is the rate or movement with which ideas are expressed. It varies with the nature of the thought or emotion.

The general divisions are: Slow, Medium and Quick.

Slow Time is used to express vastness, grandeur, pathos, adoration, solemnity, horror and consternation.

EXAMPLES.

1. The curfew tolls the knell of parting day,
   The lowing herd winds slowly o'er the lea,
   The plowman homeward plods his weary way
   And leaves the world to darkness and to me.

—*Thomas Gray.*

2. NIGHT.

Mysterious Night! when our first parent knew
Thee from report divine, and heard thy name,
Did he not tremble for this lovely frame,
This glorious canopy of light and blue?
Yet 'neath a curtain of translucent dew,
Bathed in the rays of the great setting flame,
Hesperius, with the host of heaven, came,
And lo! creation widened in man's view.
Who could have thought such darkness lay concealed
Within thy beams, O Sun! or who could find,
While fly and leaf and insect stood revealed,
That to such countless orbs thou mad'st us blind!
Why do we, then, shun death with anxious strife?
If light can thus deceive, wherefore not life?

3. Thou, too, dread Mount! with thy sky-pointing peaks,
   Oft from whose feet the avalanche, unheard,
   Shoots downward, glittering through the pure serene
   Into the depths of clouds that vail thy breast,—

Thou, too, again, stupendous mountain! thou
That, as I raise my head, a while bowed low
In adoration, upward from thy base,
Slow traveling, with dim eyes suffused with tears,
Solemnly seemest, like a vapory cloud,
To rise before me—rise, oh, ever rise!
Rise, like a cloud of incense from the earth!
Thou kingly spirit, throned among the hills,
Thou dread ambassador from earth to heaven,
Great hierarch! tell thou the silent sky,
And tell the stars, and tell yon rising sun,
Earth, with her thousand voices, praises God.

—*Coleridge.*

4. SINCE SHE WENT HOME.

Since she went home—
The evening shadows linger longer here,
The winter days fill so much of the year,
And even summer winds are chill and drear,
Since she went home.

Since she went home—
The robin's note has touched a minor strain,
The old glad songs breathe but a sad refrain,
And laughter sobs with hidden, bitter pain,
Since she went home.

Since she went home—
How still the empty room her presence blessed:
Untouched the pillow that her dear head pressed;
My lonely heart has nowhere for its rest,
Since she went home.

Since she went home—
The long, long days have crept away like years,
The sunlight has been dimmed with doubts and fears,
And the dark nights have rained in lonely tears,
Since she went home.

—*R. J. Burdette.*

5. GOD.

O thou eternal One! whose presence bright
All space doth occupy, all motion guide;
Unchanged through time's all devastating flight!
Thou only God—there is no God beside!
Being above all beings! Mighty One,
Whom none can comprehend and none explore;
Who fill'st existence with Thyself alone,
Embracing all, supporting, ruling o'er;
Being whom we call God, and know no more!

Thou art—directing, guiding all—Thou art!
Direct my understanding then to Thee;
Control my spirit, guide my wandering heart;
Though but an atom 'midst immensity,
Still I am something, fashioned by Thy hand.
I hold a middle rank 'twixt heaven and earth,
On the last verge of mortal being stand,
Close to the realms where angels have their birth
Just on the boundaries of the spirit land.

Creator, yes. Thy wisdom and Thy word
Created me. Thou source of life and good,
Thou spirit of my spirit, and my Lord,
Thy light, Thy love, in their bright plenitude
Filled me with an immortal soul, to spring
Over the abyss of death, and bade it wear
The garments of eternal day, and wing
Its heavenly flight beyond this little sphere,
Even to its source—to Thee—its Author there.

O thoughts ineffable! O visions blest!
Though worthless our conceptions all of thee,
Yet shall Thy shadowed image fill our breast,
And waft its homage to Thy Deity.
God! thus alone my lowly thoughts can soar,
Thus seek Thy presence—Being wise and good!
'Midst Thy vast works admire, obey, adore;
And when the tongue is eloquent no more
The soul shall speak in tears of gratitude.

—*Derzhavin.*

Medium Time is used in ordinary assertion, description and narration, and in the gentler forms of the emotions

Examples.

1. Six hundred and fifty billions of dollars worth of nicotine were used in the United States in the year 1890. If it be a fact that there is positive evidence of the killing power of tobacco, should there not be a combined action of intelligent men and women against its use?

2. A noted German physiologist spread out a minute drop of blood, under the microscope, in narrow streaks, and counted the globules, and then made a calculation. The counting by the micrometer took him a week. You have, my full-grown friend, of these little couriers in crimson or scarlet livery, running on your vital errands day and night as long as you live, sixty-five billions, five hundred and seventy thousand millions.

3. THE CHILDREN.

They are such tiny feet!
They have gone so short way to meet
The years which are required to break
Their steps to evenness and make
Them go
More sure and slow.

They are such little hands!
Be kind; things are so new, and life but stands
A step beyond the doorway. All around
New day has found
Such temp·ting things to shine upon; and so
The hands are tempted oft, you know.

They are such fond, clear eyes,
That widen to surprise
At every turn! They are so often held
To sun or showers; showers soon dispelled
By looking in our face.
Love asks, for such, much grace.

They are such fair, frail gifts,
Uncertain as the rifts
Of light that lie along the sky;
They may not be here by and by,
Give them not love, but more, above
And harder, patience with the love.

4. The time, that is, the rapidity or slowness of delivery, must accord with the character of the feeling or passion expressed—whether impetuous or concentrated; of the action or scene described—whether stirring or tranquil; of the sentiment which pervades the language—whether it be elevated, impulsive, glowing, or deep, solemn and enduring. For different sentiments and passions, as they use different sentiments, also speak in different *time*. The utterance of grief is slow and heavy; while that of hope and joy is light, bounding, and rapid.

Quick Time is used to express joy, mirth, confusion, sudden fear and violent anger.

EXAMPLES.

1. Away! away! our fires stream bright
Along the frozen river,
And their arrowy sparkles of brilliant light
On the forest branches quiver.
Away! away to the rocky glen,
Where the deer are wildly bounding!
And the hills shall echo in gladness again,
To the hunter's bugle sounding.

2. Singing through the forests,
Rattling over ridges,
Shooting under arches,
Rumbling over bridges!
Whizzing through the mountains,
Buzzing o'er the vale,
Bless me! this is pleasant,
Riding on the rail!

3. Ha! bind him on his back!
Look! as Prometheus in my picture here!
Quick! or he faints! stand with the cordial near!
Now—bend him to the rack!

4. The lake has burst! The lake has burst!
Down through the chasms the wild waves flee;
They gallop along with a roaring song,
Away to the eager awaiting sea!

5. And there was mounting in hot haste! the steed,
The mustering squadron, and the clattering car
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war.

6. And they signalled to the place,
"Help the winners of a race!
Get us guidance, give us harbor, take us quick,—or, quicker still,
Here's the English can and will!"

7. Under his spurning feet, the road,
Like an arrowy Alpine river, flowed,
And the landscape sped away behind,
Like an ocean flying before the wind.

8. One touch to her hand, and one word in her ear
When they reached the hall door, and the charger stood near;
So light to the croup the fair lady he swung,
So light to the saddle before her he sprung!
"She is won! we are gone—over bank, bush and scaur,—
They'll have swift steeds that follow," quoth young Lochinvar.

QUALITY.

Quality refers to the kinds of tone employed in reading or speaking.

They may be distinguished as the Pure Tone, the Pectoral, the Guttural, the Tremulous, and the Orotund.

The voice is susceptible of as great an improvement in quality as in other respects; though naturally some voices are more melodious in quality than others, yet all may be improved by proper discipline.

Whispering may frequently render the enunciation of a sentiment peculiarly forcible and impressive.

EXAMPLES.

1. Peace, break thee off—look, where it comes again!

2. He sinks – while scarce his struggling breath
   Hath power to falter, "*This is death?*"

The Pure Tone is a clear, smooth, round, flowing sound, used to express peace, joy, cheerfulness and love. It is free from all aspirate, nasal, or other impure quality.

EXAMPLES.

1. Methinks I love all common things
   The common air, the common flower;
   The dear, kind, common thought, that springs
   From hearts that have no other dower,
   No other wealth, no other power,
   Save love; and will not that repay
   For all else fortune tears away?

2. The sweetest songs are those
That few men ever hear,
And no men ever sing;
The clearest skies are those
That farthest off appear
To birds of strongest wing;
The dearest loves are those
That no man can come near
With his best following.

3. 'Tis sweet to hear the watch-dog's honest bark
Bay deep-mouthed welcome as we draw near home;
'Tis sweet to know there is an eye will mark
Our coming, and look brighter when we come;
'Tis sweet to be awakened by the lark,
Or lulled by falling waters; sweet the hum
Of bees, the voice of girls, the song of birds,
The lisp of children, and their earliest words.

4. A garland for the hero's crest,
And twined by her he loves the best;
To every lovely lady bright,
What can I wish but faithful knight?
To every faithful lover too,
What can I wish but lady true?
And knowledge to the studious sage;
And pillow soft to head of age.
To thee, dear school-boy, whom my lay
Has cheated of thy hour of play,
Light task and merry holiday!
To all, to each, a fair good-night,
And pleasing dreams, and slumbers light.

5. They sin, who tell us love can die:
With life all other passions fly,
All others are but vanity;
In heaven ambition cannot dwell,
Nor avarice in the vaults of hell,
Earthly these passions of the earth,
They perish where they have their birth;

But love is indestructible;
Its holy flame forever burneth,
From heaven it came, to heaven returneth.
Too oft on earth a troubled guest,
At times deceived, at times oppressed,
It here is tried and purified,
Then hath in heaven its perfect rest;
It soweth here with toil and care,
But the harvest time of love is there.

—*Robert Southey.*

The Pectoral or Aspirated Tone is an expulsion of the breath more or less strong, the words or portions of them given in a whisper, or in a harsh, husky tone.

It is used to express fear, dread, remorse, revenge, horror, and amazement. Combined with the orotund, it intensifies the expressions excited by sudden terror and alarm and the utterance of deep solemnity, sublimity, adoration, and profound reverence.

EXAMPLES.

1. The ancient earl, with stately grace,
Would Clara on her palfrey place,
And whisper, in an undertone,
"Let the hawk stoop, his prey is flown."

2. Now with knees low to earth, and with hands to the skies,
"Still the storm, God of might, God of mercy!" he cries;
"O, hush with Thy breath this loud sea."

3. How ill this taper burns
Ha! who comes here?
Cold drops of sweat hang on my trembling flesh,
My blood grows chilly, and I freeze with horror!

4. On the earl's cheek the flush of rage
O'ercame the ashen hue of age;
Fierce he broke forth: "And dar'st thou then

To beard the lion in his den,
The Douglas in his hall?
And hop'st thou hence unscathed to go?"

5. Methought I heard a voice cry, "Sleep no more!
Macbeth doth murder sleep, the innocent sleep:
Sleep that knits up the raveled sleeve of care,
The death of each day's life, sore labor's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast."

6. I listened, but I could not hear,—
I called, for I was wild with fear;
I called, and thought I heard a sound,
I burst my chain with one strong bound,
And rushed to him—I found him not.
I only stirred in this black spot,
I only lived—I only drew
The accursed breath of dungeon dew.
The last—the sole—the dearest link,
Between me and the eternal brink,
Which bound me to my failing race,
Was broken in this fatal place.
What next befell me then and there,
I know not well—I never knew,—
First came the loss of light and air;
And then of darkness, too.
There were no stars, no earth, no time,
No check, no change, no good, no crime,
But silence, and a stirless breath
Which neither was of life nor death.

The Guttural is a deep, harsh, smothered or muffled tone used to express defiance, rage, contempt, hatred, loathing, and all the more violent forms of the malignant passions. It is usually more or less mingled with the pectoral or orotund in the expression of these passions. It resembles in quality the growling utterance of the lower animals.

EXAMPLES.

1. Slave, do thine office!
Strike as I struck the foe! Strike as I would
Have struck those tyrants! Strike deep as my curse!
Strike – and but once!

2. Hence! from my sight! Thou Satan get behind me;
Go from my sight! I hate and I despise thee!
Thou stand'st at length before me undisguised,
Of all earth's groveling crew the most accursed.
Thou worm! thou viper! to thy native earth
Return! Away! Thou art too base for man
To tread upon. Thou scum! thou reptile!

3. Thou cold-blooded slave,
Hast thou not spoke like thunder on my side?
Been sworn my soldier! bidding me depend
Upon thy stars, thy fortune, and thy strength?
And dost thou now fall over to my foes?
Thou wear a lion's hide! doff it, for shame,
And hang a calf's skin on those recreant limbs!

4. Oh, for a tongue to curse the slave
Whose treason, like a deadly blight,
Comes o'er the councils of the brave,
And blasts them in their hour of might!
May life's unblessed cup for him
Be drugged with treacheries to the brim—
With hopes, that but allure to fly,
With joys that vanish while he sips,
Like Dead Sea fruits, that tempt the eye,
But turn to ashes on the lips!
His country's curse, his children's shame,
Outcasts of virtue, peace, and fame,
May he, at last, with lips of flame
On the parched desert thirsting die;
While lakes that shone in mockery nigh
Are fading off, untouched, untasted,
Like the once glorious hopes he blasted!

And, when from earth his spirit flies,
Just Prophet, let the damned one dwell
Full in the sight of Paradise,
Beholding heaven, and feeling hell!

5. A plague upon them! wherefore should I curse them?
Would curses kill, as doth the mandrake's groan,
I would invent as bitter-searching terms,
As curst, as harsh, and horrible to hear,
Delivered strongly through my fixèd teeth,
With full as many signs of deadly hate,
As lean-faced Envy in her loathsome cave:
My tongue should stumble in mine earnest words;
Mine eyes shall sparkle like the beaten flint;
My hair be fixed on end, as one distract;
Ay, every joint should seem to curse and ban;
And even now my burdened heart would break,
Should I not curse them. Poison be their drink!
Gall, worse than gall, the daintiest that they taste!
Their sweetest shade, a grove of cypress trees!
Their chiefest prospect, murdering basilisks!
Their softest touch, as smart as lizard's stings;
Their music frightful as the serpent's hiss;
And boding screech-owls make the concert full!
All the foul terror in dark-seated hell.

The Orotund is a strong, full, clear, flowing sound, used to express joy, triumph, freedom, independence, and sublime emotions; in calling to a person at a distance, and in addressing the great objects of nature—ocean, mountains, sky, or the Supreme Being.

"In the orotund, volume and purity of tone, to the greatest extent of the one and the highest perfection of the other, are blended in one vast sphere of sound."

EXAMPLES.

1. Let nothing disturb thee,
Nothing affright thee;
All things are passing;
God never changeth.
Patient endurance
Attaineth to all things:
Who God possesseth
In nothing is wanting;
Alone God sufficeth.

—*Santa Theresa's Book-Mark.*

2. Roll on, thou deep and dark blue Ocean—roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin—his control
Stops with the shore; upon the watery plain
The wrecks are all thy deed; nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

—*Byron.*

3. O Lord, our Lord, how excellent is Thy name in all the earth! who hast set Thy glory above the heavens, When I consider the heavens, the work of Thy fingers: the moon and the stars, which Thou hast ordained; what

is man that Thou art mindful of him? and the son of man that Thou visitest him? Thou hast made him a little lower than the angels, and hast crowned him with glory and honor. Thou madest him to have dominion over the works of Thy hands; Thou hast put all things under his feet. O Lord, our Lord, how excellent is Thy name in all the earth!

4. Rouse to some work of high and holy love,
And thou an angel's happiness shalt know,—
Shalt bless the earth while in the world above
The good begun by thee shall onward flow
In many a branching stream, and wider grow;
The seed that, in these few and fleeting hours,
Thy hands unsparing and unwearied sow,
Shall deck thy grave with amaranthine flowers,
And yield thee fruits divine in heaven's immortal bowers.

5. Sire, at your hands
I had the right to claim all meet respect
That majesty to majesty accords:
You are the king! I am—a father!
The eminence of years o'ertops a throne.
Upon your brows and mine, as well,
There rests a crown! a crown
To which no eye of insult dare be raised.
The golden *fleur-de-lis* your diadem,
And mine the silvery locks of age.
King, when the sacrilegious hand
On yours is laid, from you the quick
Terrible redress!
But when dishonor smites the coronet
That Time has hallowed on a father's head,
God is the avenger!

— *Victor Hugo.*

6. TELL'S ADDRESS TO THE MOUNTAINS.

Ye crags and peaks, I'm with you once again!
I hold to you the hands you first beheld,
To show they still are free. Methinks I hear
A spirit in your echoes answer me,

And bid your tenant welcome to his home
Again! O sacred forms, how proud you look:
How high you lift your heads into the sky!
How huge you are! how mighty and how free!
Ye are the things that tower, that shine whose smile
Makes glad—whose frown is terrible—whose forms,
Robed or unrobed, do all the impress wear
Of awe divine. Ye guards of liberty,
I'm with you once again! I call to you
With all my voice! I hold my hands to you,
To show they still are free. I rush to you
As though I could embrace you!

—*Knowles.*

The Tremulous Tone is a tremulous iteration, or a number of impulses of sound of slight duration, used to express pity, old age, excessive grief, tenderness, and plaintiveness—an intense degree of suppressed excitement and satisfaction. It usually occurs on emphatic words.

EXAMPLES.

1. Nestle more closely, dear one, to my heart!
Thou'rt cold! thou'rt freezing! But we will not part.
Oh, God! protect my child!

2. I loved you, Evelyn, all the while;
My heart seemed full as it could hold
There was space and to spare for the frank young smile,
And the red young mouth, and the hair's young gold.
So hush—I will give you this leaf to keep—
See, I shut it inside the sweet cold hand.
There, that is our secret! go to sleep;
You will wake, and remember, and understand.

—*Browning.*

3. BLANCHE. Nay, Armand, war not thou with heaven's high will!
Death cannot break the bond that knits our souls!
Shall I not be thy bride there—where I go
To wait thee? For awhile we needs must part!

Death's icy finger chills and clogs my blood;
Like frost it falls upon my heavy eyes –
And yet I seem to see! A luminous mist
Envelopes all things round me—through its veil
A threshold paved with light appears – beyond,
A land of flowers - and *now* bright forms in robes
Of radiant white are flitting round me - ah!
They bear me from thee. Armand! Oh! Armand!

ARMAND. Thou pitying heaven,—
She is not dead! dost thou not hear me, Blanche?
No, no, she is not dead! It were to lose
The sun that warms with life – to lose the light
That tells the presence of that sun, – it were
To lose the air we breathe, to lose thee, Blanche!
I stifle at the thought! My life's sole light
Is endless darkness now. Oh! Blanche, my Blanche!
My earth and heaven! all peace - all joys – all dreams—
All blessings and all hopes are gone with thee!

4. Seems, madam! nay, it is, I know not seems,
'Tis not alone my inky cloak, good mother,
Nor the dejected 'havior of the visage,
No, nor the fruitful river in the eye,
Together with all forms, modes, shows of grief,
That can denote me truly; these, indeed, seem,
For they are actions that a man might play:
But I have that within which passeth show;
These but the trappings and the suits of woe.

5. Beautiful!
How beautiful is all this visible world!
How glorious in its action and itself!
But we, who name ourselves its sovereigns, we,
Half-dust, half-deity, alike unfit
To sink or soar, with our mixed essence make
The conflict of its elements, and breathe
A breath of degradation and of pride,

Contending with low wants and lofty will
Till our mortality predominates,
And men are - what they name not to themselves,
And trust not to each other.

6. Let me not murmur at thy high decrees,
All-wise, all-watching, and all-guarding heavens!
I know no withered leaflet falls to earth—
No blade of grass bursts from its sheath of green;
No grain of sand is swallowed by the wave—
Unnoted by that ruling Providence
That guides the universe, yet stoops to clothe
The flower with beauty! And from seeming ills
Works out our truest, most enduring good!
Oh! then while grass, and sand, and leaf are cared for,
How shall a mortal doubt thy guardianship!
Then break not heart! the will of heaven be thine.

7. Thou art sleeping, sleeping there,
On the hillside
By the river,
With a lily in thy hair.

I am weeping, weeping here,
O so lonely,
Broken-hearted,
Longing to be with thee, dear.

PAUSE.

Grammatical Pauses are those which are used to make clear the meaning of a writing or discourse. They are indicated by the Punctuation Marks: Comma, Semicolon, Colon, and Period.

The Interrogation and Exclamation Points do not mark the relative pauses of the voice, occupying, as they do, sometimes the place of the comma or the semicolon, and sometimes that of the colon or the period. They are often placed at the end of sentences, and are then equivalent to a full point.

No definite rule can be given in regard to the length of grammatical or rhetorical pauses. The good taste of the reader or speaker must determine it, as sometimes a longer pause is required at the same mark than at other times.

The Dash does not mark the relative rests of the voice; but is often used where a significant pause is required.

Rhetorical Pauses are employed chiefly to give effect to expression. They consist in suspending the voice, either directly before or after the utterance of an important thought, thus arresting the attention of the listener, and also giving force to what follows.

The Rhetorical Pause belongs to the higher departments of expression, and is not subject to grammatical rules. It is the result of emotion, its power being exerted through the eloquence of silence.

The following rules, though important if properly applied, are not complete, as the employment of the Rhetorical Pause depends on the judgment of the speaker, and no rules can be given which will meet all the cases that arise for its use in the complicated relations of thought and emotion:

1. The subject of a sentence, when either emphatic or compound, requires a pause after it; as,

The soul ⁊ demands beauty.
Hope and despair ⁊ dwell under the same roof.

2. Two nouns in the same case, without a connecting word, require a pause between them; as,

Whittier ⁊ the poet, wrote this.

3. Adjectives, which follow the words they qualify, require pauses immediately before and after them; as,

A voice ⁊ sweet and sad responded.

4. *But*, *Hence*, *Yet*, and other words that mark a sudden transition when commencing a sentence, require a pause after them; as,

But ⁊ I have something more to say.
Hence ⁊ these directions were given.
Yet ⁊ I do not wish to decide the case.

5. *In cases of Ellipses*, a pause is required; as,

He gave me three books ⁊ Mary ⁊ one.

6. *That*, when a Conjunction, or Relative, requires a pause before it, as also the relatives *who*, *which*, *what*, together with *when*, *whence*, and other adverbs of time and place which involve the idea of a relative; as,

He studied ⁊ that he might become learned.
This is the book ⁊ that I lost.
We were here ⁊ when you came.

7. The Infinitive Mood requires a pause before it, when it is governed by another verb, or separated by an intervening clause from the word which governs it; as,

He will come ⁊ to weep with me.
He will call in the morning ⁊ to see me.

8. A Slurred Passage requires a pause immediately before and after it; as,

All dim ⁊ in haze ⁊ the mountains lay.

O pardon me ⁊ thou bleeding piece of earth ⁊
That I am meek and gentle ⁊ with these ⁊ butchers!

SUSPENSIVE QUANTITY.

Suspensive Quantity is prolonging the end of a word, without an actual pause, and then suspending without wholly interrupting the progress of sound. It is marked thus | in the following examples.

It is used for three purposes

1. To prevent too frequent a recurrence of pauses; as,

Tell me | ye winged winds | that round my pathway roar,
Do ye not know | some | spot | where mortals | weep no more?

2. To produce a slighter disjunction than would be made by pause; as,

And so | from youth to age, yea, till the end,
An unforsaking, unforgetting | friend,
Thou hoverest | round us!

3. To break up the current of sound without the abruptness which would result from pausing too frequently, and to give ease in speaking; as,

Warms | in the sun, refreshes | in the breeze,
Glows | in the stars, and blossoms | in the trees!
Lives through all life, extends | through all extent,
Spreads | undivided, operates | unspent.

When a Preposition is followed by several words depending upon it, the word preceding the preposition will either have suspensive quantity or a pause; as,

He is honored | by the whole world.

Students should be required to tell which of the preceding rules or principles is illustrated, whenever a mark representing the pause or the suspensive quantity is introduced in the following selections:

Exercises in Pauses.

1. WASHINGTON.

1. It matters very little ˘ what immediate | spot ˘ may have been the birthplace | of such a man as Washington. *No* people ˘ can claim ˘ ˘ no country ˘ can appropriate him. The boon | of Providence to the human race ˘ his fame ˘ is eternity ˘ ˘ and his dwelling-place | creation.

2. Though it was the defeat ˘ of our arms ˘ and the disgrace ˘ of our policy ˘ ˘ I almost bless | the convulsion ˘ in which he had his origin. If the heavens thundered ˘ and the earth | rocked ˘ ˘ yet ˘ when the storm passed ˘ how pure | was the climate ˘ that it cleared ˘ ˘ how bright ˘ in the brow of the firmament ˘ was the planet ˘ which it revealed to us!

3. In the production of Washington ˘ it does really appear ˘ as if nature ˘ was endeavoring to improve | upon herself ˘ ˘ and that all the virtues | of the ancient world ˘ were but so many *studies* ˘ preparatory | to the patriot of the new. Individual | instances ˘ no doubt there were ˘ splendid exemplifications ˘ of some single quaification. Cæsar | was merciful ˘ ˘ Scipio ˘ was continent ˘ ˘ Hannibal ˘ was patient. But ˘ it was reserved for Washington ˘ to blend | them all in one ˘ ˘ and ˘ like the lovely masterpiece | of the Grecian artist ˘ to exhibit ˘ in one glow of associated beauty ˘ the pride | of every model ˘ and the perfection | of every master.

4. As a general ˘ ˘ he marshaled the peasant ˘ into a veteran ˘ and supplied by discipline ˘ the absence of experience. As a statesman ˘ ˘ he enlarged the policy of the cabinet ˘ into the most comprehensive system | of general advantage. And such ˘ was the wisdom of his | views ˘ and the philosophy | of his counsels ˘ ˘ that ˘ to the soldier ˘ and the statesman ˘ he almost added ˘ the character of the sage.

5. A conqueror ˘ he was untainted | with the crime of blood ˘ ˘ a revolutionist ˘ he was free | from any stain of treason ˘ for aggression | commenced the contest ˘ and his country | called him to the field. Liberty ˘ unsheathed his sword ˘ ˘ necessity ˘ stained ˘ ˘ victory ˘ returned it.

6. If he had paused *here* ˘ history might have doubted ˘ what station | to assign him ˘ ˘ whether at the head of her citizens ˘ or her soldiers ˘ ˘ her heroes ˘ or her patriots. But the last | glorious | act ˘ *crowns* | his career ˘ and banishes | all hesitation. Who ˘ like Washington ˘ after having emancipated |

a hemisphere / resigned | its crown / / and preferred the retirement of domestic life / to the adoration of a land / he might almost be said to have created?

How | shall we rank thee / upon glory's | page,
Thou *more* | than *soldier* / and just *less* | than *sage!*
All thou *hast* | been / reflects less | praise / on thee,
Far | less / than all thou hast forborne | to be.

2. RECEPTION OF COLUMBUS.

1. The letter of Columbus to the Spanish monarchs, Ferdinand and Isabella, in which he announced his discovery, had produced the greatest sensation at court. The sovereigns were for a time dazzled and bewildered by this sudden acquisition of a new empire.

2. Shortly after his arrival at Seville, Columbus received a letter from them expressing their great delight, and requesting him to repair to their court at Barcelona, to concert plans for a more extensive expedition. The letter was addressed to him by the title of "Don Christopher Columbus, our Admiral of the Ocean Sea, and Viceroy and Governor of the Islands discovered in the Indies."

3. Columbus set out on his journey to Barcelona, taking with him the six Indians and the various curiosities and productions he had brought from the New World. The fame of his discovery had resounded throughout Spain. Wherever he passed, the surrounding country poured forth its inhabitants. In the large towns, the streets, the windows and the balconies were filled with spectators, who rent the air with acclamations.

4. The multitude pressed to gain a sight of him and of the Indians, who were regarded as if they had been natives of another planet. Popular rumor had, as usual, exaggerated the truth, and filled the new-found country with all kinds of wonders. His entrance into Barcelona has been compared to one of those triumphs that the Romans decreed to a conqueror.

5. The Indians—according to their savage fashion, decorated with tropical feathers and ornaments of gold—various kinds of live parrots, stuffed birds, animals of unknown species, tropical plants, Indian coronets, bracelets and various other trophies of an unknown world—being paraded in front, made a conspicuous display.

6. Columbus followed on horseback, surrounded by a brilliant cavalcade of Spanish chivalry. The streets were almost impassable, the very roofs being covered with spectators. The event was looked upon as a signal dis-

pensation of Providence in reward for the piety of the monarchs, and hence there was a sublimity in it that mingled a solemn feeling with the public joy.

7. To receive him with suitable distinction the monarchs had their throne placed in public, under a canopy of brocade of gold, in a vast salon. Here the King and Queen, with the Prince Juan, the dignitaries of the court and the chief nobles, awaited his arrival. Columbus entered the hall with a crowd of cavaliers, among whom, says an old author, he was conspicuous for his stately and commanding person, which, with a countenance rendered venerable by his gray hairs, gave him the august appearance of a senator of Rome.

8. A modest smile lighted up his features, and certainly nothing could more deeply move a mind inflamed by a noble ambition than the gratitude of a nation, or rather of a world. On his approach the sovereigns rose, as if to receive a person of the highest rank. Bending his knee, Columbus requested to kiss their hands, but their Majesties hesitated to permit this act of vassalage.

9. Raising him in a gracious manner, they ordered him to seat himself in their presence—a rare honor in that proud and punctilious court. At their request he gave an account of the most striking events of his voyage, and a description of the islands he had discovered. These he pronounced to be mere harbingers of the discoveries he had yet to make, which would add realms of incalculable wealth to their dominions, and whole nations of proselytes to the true faith.

10. When he had finished, the sovereigns sank on their knees, and raising their hands to heaven, poured forth thanks to God for so great a providence. All present followed their example; a solemn enthusiasm pervaded the assembly and prevented all common acclamations of triumph. Thus did the brilliant court of Spain celebrate the discovery of the New World.—*Irving.*

PERSONATION.

Personation is the varying of the voice in pitch, quantity or quality, so as to represent two or more persons as speaking, or to characterize objects and ideas. It applies both to persons and to things; and, when properly employed in dialogues and other pieces of a conversational nature, or in making sound by skilful modulations "an echo to the sense," it adds much to the beauty and efficiency of expression.

Discrimination and ingenuity must be exercised in studying the character of persons to be represented, in order to best personate them.

EXAMPLES.

1. A TRUE MAN.

"Are my biscuits light, John?" asks the charming young wife,
As she smiles on her husband; and he,
With emphasis, answers, "They're lovely, my life,
As light as the foam of the sea."

"Is the steak cooked to suit you?" she gently inquires,
And he says, as he smilingly nods,
"It might have been cooked at celestial fires,
And is tender enough for the gods."

"And the coffee, that pleases you, too, does it, dear?
She asks, overjoyed with his praise,
Which rather than strains of sweet music she'd hear;
"I never drank better," he says.

So she sits down beside him, and with him partakes,
And the rigid, no doubt, will confess
That if John tells her lies in the answers he makes,
He's a gentleman, nevertheless.

2. THE GOOD GREAT MAN.

FIRST VOICE.

How seldom, friend, a good great man inherits
  Honor or wealth, with all his worth and pains!
It sounds like stories from the land of spirits
If any man obtain that which he merits,
  Or any merit that which he obtains.

SECOND VOICE.

For shame, dear friend; renounce this canting strain.
What would'st thou have a good great man obtain?
Place, titles, salary, a gilded chain?
Or throne of corses which his sword hath slain?
Greatness and goodness are not means, but ends.
Hath he not always treasures, always friends,
The good great man? Three treasures—love and light,
And calm thoughts, regular as infant's breath!
And three firm friends, more sure than day and night—
Himself, his Maker and the angel Death!

—*Coleridge.*

3. THE INQUIRY.

Tell me, ye winged winds,
  That round my pathway roar,
Do ye not know some spot
  Where mortals weep no more?—
Some lone and pleasant dell,
  Some valley in the west,
Where, free from toil and pain,
  The weary soul may rest?
The loud wind dwindled to a whisper lew,
And sighed for pity as it answered,—"No."

Tell me, thou mighty deep,
  Whose billows round me play,
Know'st thou some favored spot,
  Some island far away,

Where weary man may find
The bliss, for which he sighs, –
Where sorrow never lives,
And friendship never dies?
The loud waves, rolling in perpetual flow,
Stopped for a while, and sighed to answer, –"No."

And thou, serenest moon,
That, with such lovely face,
Dost look upon the earth,
Asleep in night's embrace:
Tell me, in all thy round,
Hast thou not seen some spot,
Where miserable man
Might find a happier lot?
Behind a cloud the moon withdrew in woe,
And a voice, sweet, but sad, responded,—"No."

Tell me, my secret soul,
O! tell me, Hope and Faith,
Is there no resting place
From sorrow, sin and death?—
Is there no happy spot,
Where mortals may be blessed,
Where grief may find a balm,
And weariness, a rest?
Faith, Hope, and Love, best boons to mortals given,
Waved their bright wings, and whispered, —"Yes, IN HEAVEN!"

— *Charles Mackay.*

4. The gate self-opened wide,
On golden hinges turning, as by work,
Divine the sovereign Architect had framed,
On a sudden open fly,
With impetuous recoil, and jarring sound,
Th' infernal doors, and on their hinges grate
Harsh thunder.

5. ABRAHAM AND THE FIRE-WORSHIPPER.

SCENE.—*The inside of a tent, in which the patriarch Abraham, and a Persian traveler, a Fire-worshipper, are sitting awhile after supper.*

FIRE-WORSHIPPER. [*Aside.*] What have I said or done, that by degrees
Mine host hath changed his gracious countenance,
Until he stareth on me, as in wrath!
Have I 'twixt wake and sleep, lost his wise love?
Or sit I thus too long, and he himself
Would fain be sleeping? I will speak to that.
[*Aloud*] Impute it, O my great and gracious lord,
Unto my feeble flesh, and not my folly,
If mine old eyelids droop against their will
And I become as one who hath no sense
Ev'n to the milk and honey of thy words.
With my lord's leave, and his good servant's help,
My limbs would creep to bed.

ABRAHAM. [*Angrily quitting his seat.*] In this tent, never.
Thou art a thankless and an impious man.

FIRE-WORSHIPPER. [*Rising in astonishment.*] A thankless and an impious man! Oh, sir;
My thanks have all but worshipped thee.

ABRAHAM. And whom
Forgotten? Like the fawning dog I feed.
From the foot-washing to the meal, and now
To this thy crammed and dog-like wish for bed,
I've noted thee; and never hast thou breathed
One syllable of prayer or praise or thanks,
To the great God who made and feedeth all.

FIRE-WORSHIPPER. Oh, sir, the God I worship is the Fire
The god of gods; and seeing him not here,
In any symbol, or on any shrine,
I waited till he blessed mine eyes at morn,
Sitting in heaven.

ABRAHAM. Oh, foul idolator,
And darest thou still to breathe in Abraham's tent?
Forth with thee, wretch: for he that made thy god,
And all thy tribe, and all the host of heaven,
The invisible and only dreadful God,
Will speak to thee this night, out in the storm,

And try thee in thy foolish god, the fire,
Which with His fingers He makes lightnings of.
Hark to the rising of His robes, the winds,
And get thee forth, and wait Him.

[*A violent storm is heard rising.*]

FIRE-WORSHIPPER. What! unhoused!
And on a night like this! me, poor old man,
A hundred years of age!

ABRAHAM. [*Urging him away.*] Not reverencing
The God of ages, thou revoltest reverence.

FIRE-WORSHIPPER. Thou hadst a father!—think of his gray hairs,
Houseless, and cuffed by such a storm as this.

ABRAHAM. God is thy father, and thou own'st not Him.

FIRE-WORSHIPPER. I have a wife, as aged as myself,
And if she learn my death, she'll not survive it,
No, not a day; she is so used to me;
So, propped up by her other feeble self.
I pray thee, strike us not both down.

ABRAHAM. [*Still urging him.*] God made
Husband and wife, and must be owned of them,
Else He must needs disown them.

FIRE-WORSHIPPER. We have children—
One of them, sir, a daughter, who next week
Will all day long be going in and out,
Upon the watch for me. Spare, O, spare her!
She's a good creature, and not strong.

ABRAHAM. Mine ears
Are deaf to all things but thy blasphemy,
And to the coming of the Lord and God,
Who will this night condemn thee.

[ABRAHAM *pushes him out; and remains alone speaking.*]

For if ever
God came at night-time upon the world,
'Tis now this instant. Hark to the huge winds,
The cataracts of hail, and rocky thunder,
Splitting like quarries of the stony clouds,
Beneath the touching of the foot of God.
That was God's speaking in the heavens - that last,
An inward utterance coming by itself.
What is it shaketh thus Thy servant, Lord,

Making him fear, that in some loud rebuke
To this idolater, whom Thou abhorrest,
Terror will slay himself? Lo, the earth quakes
Beneath my feet, and God is surely here.

[*A dead silence; and then a still small voice.*]

THE VOICE. Abraham!

ABRAHAM. Where art Thou, Lord? and who is it that speaks
So sweetly in mine ear, to bid me turn
And dare to face thy presence?

THE VOICE. Who but He
Whose mightiest utterance thou hast yet to learn?
I was not in the whirlwind, Abraham;
I was not in the thunder, or the earthquake;
But I am in the still small voice.
Where is the stranger whom thou tookest in?

ABRAHAM. Lord, he denied Thee, and I drove him forth.

THE VOICE. Then didst thou what God Himself forbore,
Have I, although he did deny me, borne
With his injuriousness these hundred years,
And couldst thou not endure him one sole night,
And such a night as this?

ABRAHAM. Lord! I have sinned,
And will go forth, and if he be not dead,
Will call him back, and tell him of Thy mercies
Both to himself and me.

THE VOICE. Behold and learn.

[THE VOICE *retires while it is speaking; and a fold of the tent is turned back, disclosing the* FIRE-WORSHIPPER, *who is calmly sleeping, with his head on the back of a house-lamb.*]

ABRAHAM. O loving God! the lamb itself 's his pillow,
And on his forehead is a balmy dew,
And in his sleep he smileth. I, mean time,
Poor and proud fool, with my presumptuous hands,
Not God's, was dealing judgments on his head,
Which God Himself had cradled! Oh, methinks
There's more in this than prophet yet hath known,
And Faith, some day, will all in love be shown.

—*Leigh Hunt.*

8. THE WINNING OF JULIET.

JULIET. Thou know'st the mask of night is on my face
Else would a maiden blush bepaint my cheek,
For that which thou hast heard me speak to-night,
Fain would I dwell on form, fain, fain deny
What I have spoke: but farewell compliment!
Dost thou love me? I know thou wilt say, Ay;
And I will take thy word; yet, if thou swear'st,
Thou mayst prove false; at lovers' perjuries,
They say Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully:
Or if thou think'st I am too quickly won,
I'll frown and be perverse, and say thee nay,
So thou wilt woo; but else not for the world.
In truth, fair Montague, I am too fond;
And therefore thou mayst think my 'havior light.
But trust me, gentleman, I will prove more true
Than those that have more cunning to be strange.
I should have been more strange, I must confess,
But that thou overheard'st, ere I was 'ware,
My true love's passion: therefore pardon me
And not impute this yielding to light love,
Which the dark night hath so discovered.
ROMEO. Lady, by yonder blessed moon I swear,
That tips with silver all these fruit-tree tops.
JULIET. O, swear not by the moon, the inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.
ROMEO. What shall I swear by?
JULIET. Do not swear at all,
Or, if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I'll believe thee.
ROMEO. If my heart's dear love
JULIET. Well, do not swear: although I joy in thee,
I have no joy of this contract to-night;
It is too rash, too unadvised, too sudden:
Too like the lightning, which doth cease to be
Ere one can say, It lightens. Sweet, good night!

This bud of love, by summer's ripening breath,
May prove a beauteous flower when next we meet.
Good night, good night! as sweet repose and rest
Come to thy heart, as that within my breast!

ROMEO. Oh, wilt thou leave me so unsatisfied?

JULIET. What satisfaction canst thou have to-night?

ROMEO. The exchange of thy love's faithful vow for mine.

JULIET. I gave thee mine before thou didst request it:
And yet I would it were to give again.

ROMEO. Wouldst thou withdraw it? for what purpose, love?

JULIET. But to be frank, and give it thee again.
And yet I wish but for the thing I have:
My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.

CLASS TALK.

Physical Perfection—Personal Beauty.

NO subject is so all-engrossing, so all-powerful in its influence upon the mind, affections and conduct of mankind as personal beauty. It is one of the greatest incentives to the arts and the industries of the world. It is this that keeps two-thirds of the inventive genius at work in devising methods and material for adornment, and how gigantic the systems for putting the result of the invention into the market, particularly that which goes to adorn womankind! To comprehend this, one has only to walk down the leading business avenues of our large cities and look into the shops, where is seen such an endless variety of articles and styles, from the "love of a hat" to the sweet-hued shoe; from the latest coiffure and enamel-box and other beautifiers for the human form, to the daintiest and dearest hosiery, not to mention silks, satins, plushes, etc., etc.

What a temptation all this is to one's personal pride, if not vanity, to be well dressed, to look one's best! But how at variance with the true principles and philosophy of personal beauty, and how false that education which seeks in outward adornment alone the gratification of innate or cultivated desire for beauty! Yet what can we expect when the subject is so imperfectly comprehended by the masses?

The study of physical perfection—embracing proportion, symmetry, simplicity, variety, grace, and strength, and its development—should be made a part of the curriculum of every school.

Competent judges of all civilized and cultured nations have for a long period agreed to regard the Apollo Belvedere and the Venus de Medici as standards of beauty for the entire human race. Although at the present time no one can be found whose physical conformation is not marked by one or more defects, yet there must have been a period in man's history when physical perfection characterized the human family. This, however, was subsequently more or less marred by over-indulgence of the passions and appetites, and the diseases and infirmities consequent thereon, which nature at every new birth endeavors to correct. The Great Architect undoubtedly intended the body to be a fitting dwelling-place for its princely occupant—the soul. But, ah! how often is this soul of ours the tenant only of a ruin, the material of which still exists in fragments, although the fair and beautiful proportions are destroyed. This person may have one portion and that another, but no one can be found in whom these glimpses of original beauty are not mixed with deformities and imperfections, the necessary consequences of wrong living. It is generally understood, however, that whatever claims to be a law or a model for living beauty must in all particulars resemble the Greek statues mentioned (Apollo and Venus).

Besides the Apollo Belvedere and the Venus de Medici, there are other ideal forms among the Greek sculptures that in a certain sense are beautiful, as the Hunting Diana, the Minerva Athene, the Mercury, the Venus of Milo, etc.; but they have no claim to be regarded as models or standards of complete human beauty, as their excellence is partial, sectional, being that only of a class—the Diana and the Mercury embodying the perfections of the fleet or agile—the Minerva those of the intellectual. These are extremes of their kind and are styled characteristic beauties; in which they differ from the Apollo and the Venus that have in their structure nothing of a partial character, but

are central figures, the medium between all extremes, and being gathered from the entire human family are models of *general* beauty as the others gathered from a subdivision of it are perfect examples of *particular* beauty.

"Perfect beauty in any species must unite all the characters that are beautiful in that species." It cannot exist in one to the exclusion of the rest. No one, either, must be predominant that no one may be deficient, for wherever one quality—as of activity in the Mercury and the Diana, and intellectuality in the Minerva—becomes so prominent as to merge or shut out the rest, it renders such representation sectional, destroys its general character, the great element of beauty. Walter makes three classes of sectional beauty represented by the Venus de Milo, the Hunting Diana and the Minerva Athene. The beauty of the first he characterizes as *vital*, because it embodies all the qualities which best fit a woman to become the mother of her race; that of the second as *locomotive*, because it embodies all those qualities which form activity of movement; and that of the third as *intellectual*, because it develops particularly the intellectual excellence of form and expression.

But a combination of the three in the greatest possible degree is necessary to constitute perfect personal beauty, the elements of which are: Proportion, symmetry, simplicity, variety and grace—symmetry in the disposition of the several limbs and features, proportion in their several lengths and breadths, simplicity and variety in their contours and surfaces, and grace in their attitudes. Proportion is defined to be the relation of the whole to the parts, or of the parts to the whole. It has ever been considered the basis of beauty as disproportion is of deformity. Proportion pleases by its appeal to our love of harmony, and harmony pleases us agreeably by responding to a requirement of our nature.

Bad proportion of the human figure consists in having a fat body and slim legs, or a fat face and a slim body and fat legs, or a large head and a small body, etc. Proportion or correspondence of the several parts of an object with the entire figure is what the ancient Greeks called *harmonic* proportion. The length of the several portions of the figure in the two sexes is nearly the same, but in their breadths they differ,—the shoulders in the male being, in all well-proportioned figures, broader than the hips, and the reverse in the female; hence the form of the male tapers downward, while the form of the female tapers upward. The waist, too, as compared with the shoulders, is narrower in the male than in the female. A perfectly formed and developed woman should be five feet, five inches, or five feet seven inches in height, and should weigh one hundred and thirty or one hundred and sixty pounds. The waist should measure twenty-seven or thirty inches around; the bust ten inches more or thirty-seven or forty inches; the hips forty or forty-two inches; the neck twice as much as the wrist; the waist twice as much as the neck; the ankle two inches more than the wrist; the calf of the leg four inches more than the arm just below the shoulder. The foot should be three inches longer than the hand. The arm should be two-thirds the length of the leg. The perfectly formed and developed man should measure five feet ten inches or six feet in height, and should weigh one hundred and seventy-five or two hundred pounds. But how seldom do we see the perfectly formed or the perfectly developed man or woman!

Symmetry has the same meaning as uniformity, although it is frequently employed by writers as synonymous with proportion. It is symmetry that directs the placing of the arms in corresponding positions on either side of the body, the ears on either side of the head, the eyes on either side and at equal distance from the nose—as the windows (the eyes of the house)

on either side of the door,—the chimneys (the ears of the house) on each end, or in the middle, if but one. Symmetry pleases by its appeal to our love of order or balance of parts. Simplicity always involves the idea of fewness of parts. It is simplicity that makes us admire the clear, unwrinkled forehead or smooth skin; that discards in dress a multiplicity of folds and trimmings and a great variety of colors, and in the hair a multiplicity of coils or curls; that renders agreeable the Eastern drapery and the Grecian dress. Simplicity in morals means undeviating rectitude, uprightness, and is the opposite of cunning and intrigue. In manners it is artlessness and the opposite of affectation. In form it is the opposite of a multiplicity of shapes or figures. It pleases by its appeal to our love of repose. Variety as an element of beauty renders the rectangular line more beautiful and agreeable to the eye than one uniformly straight; those cutting each other diagonally more so than the rectangular; the undulating more so than the diagonal, and the spiral more so than the undulating or double curve, the latter constituting the line of beauty, the former that of grace

Although the eye and the mind, like the body, love quiet and repose, they also love *exercise.* The eye is as much offended with being fixed to a dead, flat wall as the ear is displeased with one even continued note. It is variety that gives a pleasing character to the perpendicular position of the nose as contrasted with the horizontal lines of the eyes and the mouth; that makes the oval a better form of the head than the round or the square; that makes a slightly undulating outline of the surface of the body preferable to the straight lines; that renders a turning attitude, a slightly averted and gently inclined head, more beautiful than one perfectly erect. This variety in the attitude and movement of the body must not be carried to excess any more than simplicity, for the first would lead to intricacy, as the last would lead to monotony. Nature has most

beautifully guarded the head from monotony by the hair and the eyebrows which, by their roughness, serve to relieve the softness and smoothness of the skin; and then, again, the outlines of the entire figure which, though in its general surface soft and smooth, consists not wholly of abrupt angular lines nor of those which are perfectly round, neither entirely of straight lines nor of those that are curved, but of the happy combination of all. The value of this wavy and spiral line in giving beauty might be still further illustrated by showing how nature employs it in "her trees, her fruits, her flowers, her mountains," and, more than all, in expressing the agreeable sentiments of our nature, while she exhibits the ferocious and disgusting in angular lines.

Violent passion angularizes the muscles and is, consequently, fatal to beauty. The ancients, therefore, rarely exhibited the human form violently excited. It is true that the Gladiator is agitated, the Laocoön is convulsed, the Niobe is absorbed, but these are exceptions, and it was not intended that to them the world should look for complete human beauty. The Apollo is only animated, the Venus is simply charmed.

From some cause or other the Greeks have lost their ancient reputation for beauty, the palm is now awarded by general consent to the Circassians and to the Georgians. The Circassians are described as having brown hair, hazel eyes, oval faces, thin, straight noses, and elegant forms. The Georgians are spoken of as more beautiful in form, but inferior in complexion. Among the principal causes of the superior beauty of these tribes may be included the unfettered training of the children, the freedom of dress, and that exemption from care which attends a medium degree of refinement and leaves the countenance with that expression of repose so characteristic of ideal beauty. A multiplicity of cares impresses upon the face a multiplicity of expressions which destroys the breadth and distracts the eye and mind of the spectator. The exercises which formed the body to exer-

tion and beauty and the mind to fortitude and patriotism were universally practiced, cultivated and honored by the ancient Greeks. And so we find our standard of beauty for the human race not simply in adornment, nor in beauty of form, color or expression, but likewise in attitude and movement, or, in other words, grace so well defined as "the artless balance of motion and repose sprung from *CHARACTER*, founded upon propriety, which neither falls short of nor oversteps the modesty of nature."—*Adapted from "Art: Its Laws,"* etc.

CLASS TALK.

The Care of the Temple.

PERHAPS in no period has the subject of the toilet attracted so much attention as at the present time; and it cannot be denied that by devoting a certain amount of time and attention to the care of our bodies we can, to a very great extent, prevent the "footprints of time." While many new ideas to preserve beauty may be suggested, nothing is better than to try to keep one's self in good health; and to do this, it is absolutely necessary, first, to be cleanly; secondly, to take regular and proper exercise; thirdly, to eat moderately of good wholesome food; and, fourthly, to dress comfortably and becomingly. Exercise and a daily bath are the best and, perhaps, the only real beautifiers the complexion can have. So important was the use of the bath deemed by the ancients that it was dedicated by them to the Gods of Medicine, Strength, Wisdom, and Health, viz., Æsculapius, Hercules, Minerva, and Hygeia.

"The use of the warm water or vapor bath every day," says an eminent physician, "carried to the extent of a gentle perspiration each time in connection with a simple vegetable and fruit diet, and plenty of exercise, has a powerful influence in sustaining the declining energies of life and preserving personal beauty." A warm bath on retiring or on rising in the morning, in a warm room, followed by active friction with a bath towel,

and a good rubbing all over the body with "Fusiyama"* until a glow of warmth is produced, is a most excellent practice and productive of much good.

A celebrated English physician has said: "Civilized nations do not now anoint their bodies with perfumed oil as the ancients did, and it is not improbable that in consequence we suffer somewhat more than they did from changes in the electrical states and temperature of the air. Almost all those tribes whose abode in a warm climate induces them to use but little clothing, usually anoint themselves, after bathing, with unctuous substances, which certainly have the effect of greatly diminishing the susceptibility of the skin to atmospheric variations; and many facts seem to show that a free use of oily perfume in this manner also lessens the liability and the influence of malaria and prevents taking cold."

Care of The Hair.

Avoid all use of lotions. Shampoo or wash the hair about once a week, and brush thoroughly morning and night with a moderately stiff brush; let the brush penetrate to the roots, and so on down to the ends, using care not to break or pull the hair. One who is not accustomed to this care of the hair can have no idea of the wonderful improvement it makes. Perfect cleanliness and patient, careful brushing are the best restoratives for thinning and breaking. Gentle and regular friction of the brush (which must be kept scrupulously clean) is the best of tonics to induce a healthy and beautiful condition. Allowing it to hang

* Fusiyama is a toilet and also a medicinal Japanese formula, which has been found invaluable. It has a most delightful perfume, and takes the place on the toilet table of both bay rum and cologne. Its wonderful medicinal qualities for rheumatism and neuralgia are well known. It can be obtained by addressing, Fusiyama Co., New York City.

loosely with free access to the air is also excellent. It should be carefully protected from dust and cinders on all occasions. Leigh Hunt writes of the hair: "It is at once the most delicate and lasting of our materials and survives us like love." To braid or coil the hair tightly at the back, throws too much strain on the temples and top of the head, and tends to loosen the roots, and, consequently, causes it to fall out. At night it should be allowed to fall unconfined or loosely braided. It is also well to change the style of coiffure frequently, for instance, wearing it sometimes high on the head, at other times coiling it loosely low down on the neck. Avoid heavy or weighty head covering; let it not only be light in weight, but so arranged that the hair is well ventilated. The style of head covering worn by gentlemen at the present day, the stiff, hard band of the regulation fashionable hat pressing tightly around the head, compressing the delicate nerves, preventing circulation and ventilation, is absolutely certain, in time, to produce baldness. We only wonder that there are not more "bald-headed" men. Our advice is: Carry your hat in your hand instead of wearing it on your head whenever it is possible to do so. To the fact that we greatly disliked wearing hats or bonnets when children, and were often allowed to go with uncovered heads, with our hair hanging loosely in braids and curls, we attribute the possession of an abundance of hair of unusual length.

We never see the large hats with their heavy trimming, worn by little girls, without a feeling of commiseration for them, and a desire to request their mothers to lay them aside for something smaller and lighter in weight. The heavy burden on the child's head also prevents graceful movement of any part of the body, and is certain in time to injure the spine and produce round shoulders

Care of the Face and Complexion.

Bathe the face every night on retiring with warm water and soap (which should be of the best quality); rinse thoroughly to remove all effects of the soap, then pour two or three drops of Fusiyama in the palms of the hands, and, while the face is wet, rub gently and lightly from the middle of the face or chin backward toward the ears, and from the centre of the forehead toward the temples, taking great care never under any circumstance to rub the soft, fine skin in the hollow just under the eyes. This rubbing or massage should be only a slight sweep of the hands over the face. It prevents wrinkles, and the forming of those ugly curves on either side of the nose and mouth known as "parenthesis," and also the "crow's feet" at the corners of the eyes. It is well to repeat this operation several times a day, especially if one is engaged in any work or profession that is at all perplexing to the mind, and unconsciously brings a scowl or frown to the features, as "a multiplicity of cares breeds a multiplicity of wrinkles."

The face, being exposed, naturally catches particles of dust or soot with which the atmosphere is more or less laden. It settles in the hollows or creases of the face and remains there, unless removed with a thorough washing or bathing at least twice a day. If possible, find time to read every day some of the beautiful poems in "Favorite Selections of Julia and Annie Thomas." The thoughts will be found most quieting and restful. John Bright averred that he owed his quickness of imagination to a habit he had long pursued of reading a little poetry before retiring. No matter what the hour or what he had been doing through the day, he took his morphine powder of poetry. "It had," he said, "a sedative and genial influence, tending to sleep and rest."

An hour's sleep or rest every day, just after luncheon, is a great aid to the preservation of beauty. It rests and relaxes the muscles of the face and body, and brings relief to the hard, strained expression of the face. While resting, think bright pleasant thoughts. Try to forget everything that is unpleasant or annoying.

Lines and wrinkles are apt to form on the faces of those who have much responsibility and care, or who have some great grief or trouble to bear. These can be remedied to a great extent by relaxing the muscles of the face several times a day for five or ten minutes. Lie down, close the eyes, think of nothing and give the face perfect rest; this, with plenty of exercise and fresh air, will do more good than any wash or medicine. (See directions for "Repose.")

Care of the Eyes.

Never rub the eyes; do not read or write by any imperfect light, whether natural or artificial, nor read while lying down. Reading in cars, coaches, steamboats, or while walking, or in any position where the body is not perfectly tranquil, is very injurious to the eyes, and they fail sooner or later for it. Looking up and away to large objects frequently while reading, writing or sewing greatly rests and relieves the eyes. Let the light fall over the left shoulder, or left and rear. Have abundant light, but not too dazzling. If the eyes smart or burn, or are at all inflamed from overwork or study, fill an eye-glass with tepid water, and add five or six drops of Fusiyama, in which open and close the eye several times; the relief will be almost instantaneous. Taking the eyeball between the thumb and forefinger horizontally and pressing it gently together will aid in preserving its rotundity, and thereby in retaining the sight much longer, as in old age the eyeball becomes flattened, and hence the failing sight.

Spotted veils should never be worn, nor those of very dark colors. Unless necessary to protect the eyes from dust, it is best to dispense entirely with the veil.

The Ears.

But little can be said in regard to the care of the ears, except to keep them faultlessly clean, and on no account introduce a pinhead or other metallic instrument to cleanse them. A thin soft cloth over the end of the little finger should suffice. In very severe weather a veil completely shielding the ears from the cold should be worn.

The Nasal Toilet.

It has been stated that there is always a corresponding relation in size between the lungs and the nostrils; large nostrils accompanying large lungs, and vice versa, which shows an obvious adaptation of one to the other in size, and, consequently, in use. The numerous stiff hairs at the entrance of the nostrils are obviously intended by nature as a protection against the introduction of small particles of matter into the lungs, showing the special adaptation of the nose as an organ of inhalation. Inasmuch as the nasal passages are liable to become obstructed by colds and sometimes even completely closed for a time, the mouth seems to have been intended as an auxiliary or substitute, in case the functions of the nose should become temporarily suspended; for breathing through the mouth in a perfect state of health is most unfavorable to its continuation, And if naturally used as an organ of inhalation during winter, the teeth and lungs would constantly suffer from the sudden influx of extremely cold, dense air. The nasal toilet should

never be neglected. Cleanliness is absolutely necessary to freedom from catarrhal nasal trouble Beside the function of moistening the respired air, the nasal secretion also serves to flush out the nasal cavity. If by disease its quantity is diminished or its quality altered, this function must be supplemented by an aqueous solution as near as possible to the normal secretion. Hence, it should be neutral or slightly alkaline and in sufficient quantities to thoroughly flush out the parts. It (the nasal toilet) should be a routine practice to be kept up, indefinitely, at least twice daily. Dr. Nichols, in a recent paper, said: "The great prevalence of catarrhal diseases among the tenement house population, as compared with those in good circumstances, shows that bad air, poor food, uncleanliness, and want of attention given by parents to the small ailments of their children, are prime causes in their production." The exercises given under Oral Elements, of dwelling on the sounds of the nasal labial *m*, the nasal lingual *n*, and the nasal palatal *ng*, are excellent for clearing and strengthening the nasal passages.

Teeth and Breath.

The teeth should always be brushed directly after each meal in order to remove every particle of food which, if allowed to remain, will form tartar and eventually cause decay. In brushing, great care should be observed not to cut or lacerate the gums so as to cause them to bleed. A quill is the proper toothpick, all others being more or less injurious. Tepid water, to which has been added a few drops of Fusiyama, should be used for cleansing the teeth. Chewing gum, eating candy, very hot or very cold food or drinks are injurious. To preserve the teeth sound and beautiful requires more attention than any other part of the toilet. Frequent brushing and exquisite cleanliness are absolutely imperative. Parents should often inspect their children's teeth, and should do all in their power to preserve them

sound and perfect, constant care and attention being necessary to prevent disease and premature decay. As to their importance in the human structure: In the first place, they constitute a very essential part of the vocal organs; secondly, they contribute in a very high degree to personal beauty, both by themselves and by preserving the natural form of the face; and, thirdly, they are indispensable to health as instruments of mastication. It is said that excessive meat eaters usually have bad breath arising from a morbid condition of the flesh of the body. The breath of the cow and sheep, or of any animal fed on grass, is said to be perfectly sweet, while that of the cat or dog, if allowed to feed on meat, is most unpleasant. Not meat eating only, but diseased lungs and decayed and uncleanly teeth also cause bad breath. Good digestion, plenty of fresh air and exercise and simple food are indispensable to a pure breath.

The Hands.

With a little care it is much easier, than is supposed, to have soft, white and graceful hands. For the former, soak the hands well in warm water with good soap, rinse well in clear, tepid water, in which a little powdered borax is dissolved; then, on retiring—after the bathing and rinsing—if the hands are at all rough or chapped, bathe them well in a wash made of equal parts of Fusiyama and glycerine; and pull on a pair of old loose kid gloves for the night. This is the best preparation for softening and healing the skin that we have ever found. To make the hands graceful, the use of the little balloon previously mentioned, together with the exercises for the hands and joints in the Finger and Cobweb Exercises, will be found exceedingly beneficial. The hands are capable of as much expression as is the face. Several times a week, after soaking the fingers in warm water, the skin should be carefully pushed back from around

the nails and trimmed up, the nails cut or filed in proper shape and polished by rubbing, either with the little chamois pad, that comes with the manicure set, or with the "cushion" in the palm of the hand. It is also well to protect the hand as much as possible from dust, or when handling articles from which any dye or coloring matter may rub off and while reading or handling newspapers, as printer's ink is very injurious to the skin. If possible, sleep with the hands open, all work requires them to be closed or partly so, and the skin becomes stretched or drawn and the joints strained and enlarged. The open hand gives the necessary change. Age first shows in the hand, in wrinkles which may, by the above directions, be "warded off."

The Feet.

The poor feet are obliged at all times, except when "tucked up in bed," to stand a great amount of ill-treatment, if not positive torture, by the absurd fashion of wearing narrow-toed, high-heeled shoes; and it is probable that not one person in a hundred wears a shoe loose enough to allow the foot free movement. Thus, deformity of the toe joints, rheumatism or gout, bunions and corns are produced. The heavy stiff boots and shoes now worn are not conducive to perfect circulation, nor to health, nor to perfect movement. Too much strength is required to lift the feet thus clad, and awkwardness of gait and heaviness of bearing or carriage is sure to be acquired. Not only the lungs need fresh air, but every portion of the surface of the body and especially the feet demand it. All the surface of the body must have its minute sewer-pipes—the pores of the skin—free from obstructions, so that they can throw the perspiration out upon the surface, where by contact with the air it deodorizes and evaporates. Thick shoes cause the perspiration which should be gotten rid of by evaporation to be

retained about the feet, thus often causing most offensive effluvia. The feet must be protected from excessive heat and cold and from dampness, including that which they themselves produce; and they must have an abundance of properly tempered air to breathe. Ventilation is of the greatest importance to them; cleanliness is imperative. Twice a day, at least, the feet should be thoroughly bathed; the stockings changed every day, if possible. We advocate the wearing of light, soft-soled shoes (cloth top preferred for ventilation and to expedite evaporation) with broad toes and without heels, over which light rubber sandals should be worn in wet weather; in winter, woolen leggins which cover the knees should be worn out of doors; in summer, low cloth shoes or slippers are preferable, in order to give free movement to the ankle joints.

Clothing.

That clothing is best for the health which affords best protection against the weather without encumbering the body or impeding the free exercise of the muscles or the circulation. Experience has proven that wool underwear affords the best clothing, as it preserves the surface of the body from the sudden influence alike of heat and cold. But for immediate evaporation of perspiration, the very light weight is much more desirable than the heavy weight, the latter being too heating and irritating to the skin and provocative of too free perspiration, following which is the danger of chilling by draughts. We prefer the cotton gauze combination suits. In the construction and the materials of garments, health and elegance or beauty should alike be studied, since the cultivation of a sense of beauty, even in the form and color of habiliments, is not without a moral influence, and may contribute largely to health by promoting happiness. Disregard of these consider-

ations can occur only in minds that depreciate the forms and colors with which nature has beautified and animated the world.

It is also beyond question that color acts upon the body irrespective of its effects upon the mind. Black is depressing, and should seldom or never be worn by either sex. Bright colors have an animating effect upon the mind, and are conducive to health.

In order to have comfort and ease we were obliged to design a dress for our own use, which is not only healthful but in appearance resembles any fashionable dress, as the draping can be changed to any style.

The principal requirements to be considered in the dress were:

1. Lightness in weight.
2. Combination of skirt and waist in order to avoid bands around the waist.
3. Looseness around the waist, which is unnoticeable.
4. Arrangement of sleeve to allow perfect freedom of arm-movement.
5. Ventilation of the under arm

All of the above requirements are to be found in the Psycho-Physical dress, a plan or an idea of which is given in the following figures:

FIG. 42.

The Psycho-Physical Exercise Dress is made from the same plan, but, unlike the usual gymnastic dress, we prefer the waists made of bright colors. Each pupil in a class wears a different color from the others, as the brightness and variety please the eye, and, therefore, aid in enlivening the spirits. The waists are made of lightest weight China silk and the skirts and knickerbockers of challis for the summer and of woolen goods (warm and light) for the winter, or the whole dress may be made of white cotton or linen goods in summer, and the three garments buttoned together on the underwaist. The skirts, which reach just below the knee, are plaited with a large box plait front and large single plaits at the side and back. No bands nor belts encircle the waist, as both the skirt and knickerbockers are attached to the underwaist just below the hips, and the combination undersuit includes stockings. (See sketches under Exercises.)

Food and Drink.

In regard to food, it may be stated that much which, if properly prepared and cooked, is wholesome, becomes, by injudicious treatment, most unwholesome and often poisonous, especially to those in ill health. The exposure of animal substance for any considerable time to the action of air, heat and moisture decomposes its elements. Any animal substance—especially fish—is apt to become unwholesome on being "warmed over" again and again. A quantity of animal substance minced or hashed up together—as sausage—and subjected to repeated changes of temperature, as from frost to thaw, is peculiarly unhealthy, as is also the flesh of animals that have died in a state of irritation and fatigue. The effect of such food, although not always productive of the effects of poison on the nervous system, stomach and bowels, often produces, it is said, a slow

FIG. 43.

decay of the muscles, attributed to the actual communication of the peculiar putrefactive process from the decaying flesh to the living muscle.

Considering all these things, we are led to advocate the eating of a very small amount of meat, if any. Although vegetable substances are not so readily rendered unwholesome by cooking and keeping, decayed vegetable substances are also highly injurious to the system, often producing fever and violent disorder of the stomach and nerves. Pickled, salted and smoked meats are all more or less unwholesome. Boiled, roasted and baked meats retain the juices and are, therefore, more savory and more healthy than if fried or stewed.

Condiments may be either aids or impediments to digestion. Common salt seems necessary to the higher forms of animal organism, and without its introduction into the system in some manner with the food, the gastric juice cannot be perfect and the secretion of bile would be incomplete. It also seems to expedite the admission of nourishment to the body, and it is said that a glass of milk and water with a small teaspoonful of salt is the best refreshment that a fatigued or famished person can take. Spicy condiments are useful where weakness exists in the stomach and bowels, but a too abundant employment of them is apt to produce this state, on the same principle that the abuse of stimulants deadens natural sensibility and weakens the nerves. Some kind of bitter exists, with some aromatic, in the food of all herb-eating animals, and is too generally absent from our aliments. To supply this, instinct often prompts man to seek beverages that contain something of this kind, as in malt liquor, flavored with hops, which are not, however, the best things for the purpose, and it is certain that a *fermented* fluid is not the proper vehicle either of the bitter or of the aromatic. Infusions of balm, sage, thyme or peppermint as a common drink are often used, it is said, with satisfaction to the stomach

FIG. 44.

and advantage to the health, especially by those having a fondness for intoxicating liquor. All the spicy bitters contain large proportions of carbon and hydrogen, and chemically tend to promote the action of the lungs and the excretory organs. This simple formula has been successfully used to cure a taste for intoxicating drinks: Steep an ounce of quassia chips in a pint of vinegar for a few minutes; filter and bottle when cold. A teaspoonful in a small glass of peppermint tea or in water, taken every morning before breakfast.

Acids—and those which nature has provided, as lemon juice, should be the principal ones used—stimulate the salivary glands and the stomach, and promote the conversion of glutinous and fibrinous substances into chyle by exciting a direct digestive fermentation. If used in large quantities, however, acids are highly injurious in consequence of their favoring the excessive action of oxygen on the tissues, thus producing extreme leanness, and sometimes destroying the substance of the stomach. Mustard, onions and all the cruciferous plants contain nitrogen and sulphur, and they are said to act favorably on the kidneys and skin, as well as on the bowels, and to furnish materials that encourage or promote the growth of the hair.

The importance of our drink is evident, when we consider that nine-tenths of our food consists of fluid, and that every drop of fluid taken into the stomach must be conveyed into the blood and be conducted into every part of the body before it is naturally removed from the system. And when we reflect on the fact that pure water alone is the proper solvent of nutritious substances, and that whatever is added to the water we drink has a direct effect on the chemical process of digestion and of life, we shall understand how careful we should be in our choice of fluids. We know that everything admitted into the blood is first dissolved in water, and that it then acts not only

on the blood, but also on the minutest parts of the organization wherever the blood flows, so that the whole body is influenced by the beverage we use. The influence of a stimulant is almost instantly felt in consequence of its direct effect on the nerves of the stomach, and thence on the brain; but stimulants have another effect in the course of circulation. Physiologists have proved by experiments that stimulating substances being injected into the veins, produce a dilatation of the capillary vessels by diminishing their vitality, which, of course, is immediately followed by an accumulation of blood in those vessels, terminating either in some disturbance of function, some permanent stoppage, or some degree of inflammation there. Hence the congestions of the drunkard, the permanent debility of his brain, his liability to disorders of the intestines, his thickened stomach, his hardened liver and his coarse, distempered skin and bad disposition.

Tea and coffee contain principles highly conducive to the vigorous action of the brain, and are considered harmless if used moderately. Cocoa is agreeable to the taste, and is said to be favorable to digestion. But however advisable certain medicated drinks may be for invalids,

> "Nothing like simple element dilutes
> The food, or gives the chyle so soon to flow
> What least of foreign principles partakes
> Is best."

As the saliva contains ingredients of value in digestion, and as a certain proportion of air is to be blended with the food, and it is an important office of the saliva and other fluids generated in the mouth to entangle the air in the act of masticating, it is most necessary that the process be slowly carried on. Hasty eating or drinking is always attended with some violence to the nerves at the entrance to the stomach, and the habit, therefore, irritates the heart and is apt to produce disorder of the brain.

It also deprives us of delicacy of perception as to the quality of food, and the enjoyment of the blessing of taste and flavor, and causes us to take delight only in the quantity. Too much care cannot be taken by parents to teach their children to eat moderately and deliberately and to drink sparingly (of milk or water only) at table, and thus guard against gluttony and drunkenness in the future.

Obesity is a disease arising either from venous congestion and obstruction or from the digestive powers being great and indulged beyond the requirements of the body. It is to be overcome by a rigid control of the appetite and by special and persistent exercise. Thirst should be resisted as much as possible, or, if very great, it should be appeased by *sipping* water flavored with lemon juice.

The healthy stomach can digest everything in the way of good food, if well prepared; and everything in fresh or well-preserved fruits, grain and vegetables, if well cooked and eaten moderately, is nutritious. Nuts are also exceedingly healthy, and might, we think, with advantage supply the place of at least a portion of our meat diet.

Dr. Oswald says that two meals a day are enough for any one,—that he gets along with one and a half. The Greeks and Romans, during the prime of their republic, contented themselves with one meal a day. It is said of Sir Isaac Newton that "when he applied himself to the investigation of light and color, *to quicken his faculties* and enable him to fix his attention, he confined himself all the time to a small quantity of bread, with a little sack and water, without any regulation, except that he took a little whenever he felt his animal spirits flag." The Spanish peasant works every day and dances half the night, yet eats only his black bread, onion and watermelon. The Smyrna porter eats only a little fruit and some olives, yet he walks off with his load of a hundred pounds. The coolie,

fed on rice, is more active and can endure more than the negro fed on fat meat. The heavy work of the world is not done by men who eat the greatest quantity. Moderation in diet seems to be the prerequisite of endurance. It is certain that no great mental work was ever accomplished by the epicure or glutton, and it is true that "we never repent of having eaten too little."

When an Indian chief wishes to meditate on any great plan he says: "I cannot see the future; I must fast and pray that the Great Spirit may give me wisdom." Is it not possible to trace some connection between this custom and the direction to Esdras: "Go into a field of flowers, where no house is, and eat only the flowers; taste no flesh, drink no wine, and pray unto the Highest continually, and I will come and talk with thee;" or to those other days of fasting in the wilderness, after which it is said: "Jesus returned in the power of the Spirit, and there went out a fame of Him through all the region round about;" and "all wondered at the gracious words which proceeded out of His mouth!"

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JULIA and ANNIE THOMAS, Founders,

1885.

"Know ye not that ye are the temple of God and that the spirit of God dwelleth in you?" "If any man defile the temple of God, him shall God destroy, for the temple of God is holy, which temple ye are."—*I. Corinthians*, iii. 16, 17.

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NAME.—THE THOMAS PSYCHO-PHYSICAL CULTURE ASSOCIATION.

OBJECT.—Realizing that these bodies are indeed temples of God, we purpose to do all in our power to fit our own for, and to assist others in rendering theirs suitable residences for the Divine guest, to understand, to develop, to cultivate, refine and beautify the temple, and thus cheer, sustain and uphold the guiding power—the soul that dwells within.

SYMBOL.—The Badge—a red, a yellow and a blue ribbon knotted together. (Shades of colors on the cover of this book. Interpretation given below.)

The Ring or Pin—a ruby, a topaz and a sapphire set in triangle on a bar or band of gold.

MEMBERSHIP.—Anyone may become a member who desires, after taking a course of instruction from the President or from any licensed teacher.

TEACHERS.—It is required that recommendation from a licensed teacher or Member of the Executive Committee be presented with application to the President for examination for license to teach the system. A list of the names of licensed teachers furnished on application to the President.

INTERPRETATION OF COLORS EMPLOYED.

Red.—THE RUBY.—Emblematic of the *body*, life, heat of the creative power, divine love. The red color of the blood has its origin in the action of the heart, which corresponds to or symbolizes love. Signifies *care of the body*.

Blue.—THE SAPPHIRE.—Emblematic of the *mind*, thought—expresses Heaven, the firmament, protection, constancy, fidelity, and symbolizes truth from a celestial origin. Signifies *cultivation of the mind*, study, thought, etc.

Yellow.—THE TOPAZ.—Emblematic of the *soul*—expresses the sun, the goodness of God, hope, joy, faith, and symbolizes success or triumph of spirit over matter. Signifies *culture of the soul*, doing good to others, trusting in *Divine Power*.—JULIA AND ANNIE GREGORY THOMAS.

SUBJECTS FOR CONSIDERATION.

1. **The Temple.**—Construction: Skeleton; Joints; Muscular, Circulatory, Arterial, Venous and Nervous Systems; Digestion and Respiration; Special Senses, Voice, etc.
2. **Dress.**—Suitable, Comfortable, Light in weight, Healthful, Beautiful.
3. **Air.**—Ventilation, etc.
4. **Food, Drink, Bathing.**
5. **Sleep.**—Rest.
6. **Exercise.**—Recreation.
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